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DECORATION

CONSTRVCTION

NEW YORK
TIMES BUILDING, BROADWAY AND 42D STREET

INTERNATIONAL EDITION

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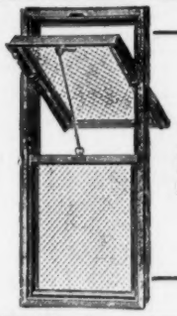

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SOCIETIES

ARCHITECTURAL DRAFTSMEN'S CLUB OF NEW YORK.

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At the second annual election of the Architectural Draftsmen's Club of New York the following officers were elected to serve on the Executive Committee for the year 1905: President, L. A. Cramer; vice-president, A. T. Rose; recording secretary, W. F. Anderson; corresponding secretary, W. T. Smith; treasurer, A. M. Hedley; chairman Current Work Committee, E. H. Rosengarten; chairman Entertainment Committee, C. F. Winkleman.

A programme of varied and interesting monthly prize competitions, combined with a series of discourses by prominent professional men, will constitute the year's current work.

W. T. SMITH,
Corresponding Secretary.

SCCIETY OF AMERICAN ARTISTS.

The twenty-seventh annual exhibition of the Society of American Artists will be held from Saturday, March 25, to Sunday, April 30, inclusive, at 215 West 57th St., New York.

Original works in painting and sculpture, not before publicly exhibited in the City of New York, and approved by the Jury of Admission, will be accepted for this exhibition.

All communications should be addressed to the Society of American Artists, 215 West 57th St., New York.

PRIZES.

A work of art may be eligible for more than one of the following prizes, in which case the necessary letters should be entered on the card.

The annual Webb Prize of Three Hundred Dollars will be awarded for the best landscape or marine picture in the exhibition painted by an American artist, without limit of age, who shall not previously have received the prize. It will be awarded by vote of the jury, and pictures entered in competition must be designated by a W on the second part of the card, according to directions.

The Shaw Fund will be devoted each year to the purchase from the exhibition of one or more works of art by American artists. These works will be chosen with the assistance of the jury and will become the property of Mr. Samuel T. Shaw, the donor of the fund. This fund will consist of One Thousand Five Hundred Dollars or more each year.

The Carnegie Prize of Five Hundred Dollars will be awarded by the jury for the most meritorious oil painting in the exhibition by an American artist, portraits only excepted, the picture to be the property of the artist. The same artist may not receive the prize in two successive years, and not more than twice in all. The founder of the prize reserves an option for two days after the award for the purchase of the prize picture at the listed price. All pictures entered in competition for this prize must be designated by a C on the second part of the card, according to directions.

The Julia A. Shaw Memorial Prize of Three Hundred Dollars will be awarded by the jury for the most meritorious work of art in the exhibition produced by an American woman. All pictures entered in competition for this prize must be designated by an M on the second part of the card, according to directions. The same artist may not receive the prize a second time.

An agent of the society will attend to the sale of works in the exhibition. A commission of 10 per cent. will be charged on all sales effected, and all sales of works in the exhibition effected during the course of the same shall be subject to this commission, whether by the society or the artist. A commission to execute an exhibited work of sculpture in any material shall be considered a sale.

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SOCIETIES—*Continued.*

SOCIETY OF BEAUX-ARTS ARCHITECTS.

The Society of Beaux-Arts Architects has established a course of study, modeled on the system adopted by the Ecole des Beaux-Arts, for architectural draughtsmen, with the intention of cultivating among them the principles of their art which the members of the Society have learned in Paris. Any group of students may choose a master under whom they wish to study, and under the auspices of the Society they may exhibit their work done in competition with other groups of students studying under other masters. A jury drawn from members of the Society will judge their work and give awards to the drawings which merit them. It is not the object of the Society at present to provide a complete course in architecture, as this is done by several universities throughout the country, but so to prepare draughtsmen in offices that they shall be familiar with the general principles of architectural composition in plan and in decoration, and a sufficient knowledge of archeology, or the study of styles, to enable them to discriminate between the different epochs of design. The course is divided into two casses:

Class B, into which any one one of either sex may enter without examination.

Class A, which the student reaches after having received certain awards in Class B.

On completing the course the Society awards a certificate of proficiency. The course is not limited by time, the student being allowed to pursue his study at his own will or whenever he has the opportunity to do the work. There are no fees excepting in the work done in conjunction with the Art Students' League.

The competitions of the Society are arranged just as at the Ecole des Beaux-Arts. The students living in or about New York all present themselves at one time and place with drawing implements, and to every one is given the programme of the current problem. For those living outside the city other arrangements are made as explained further on. From midday until nine o'clock they are at liberty to study the conditions of the problem, and at that time they must hand in to the person in charge a small sketch of their solution, taking away a copy of their sketch with them. They then have about two months to work up their sketches in Plan and Order problems, and one month in Archeology problems, and at the expiration of these times the drawings must be delivered for exhibition and judgment. The drawings are shown for a week and the jury criticises and makes its awards.

During the year there are given out five problems in Plan for Class A, and five in Plan and Order each for Class B, five in esquisse-esquisses, or nine hour competitions rendered en loge for each class, and four in Archeology for both classes together. There is also a class in modeling, a class in drawing from the cast, an examination in general history and a competition for two prizes in planning.

Rules Governing Competitions.

All Archeology problems, Class B Order problems and esquisse-esquisses are open to all students without restriction, but two mentions must be received in Order problems before Class B students will be permitted to do Plan problems, unless Plan and Order problems are done simultaneously or the student has already had instruction in the Orders in some accredited school. Class A problems are open only to those students who have graduated from Class B, as is subsequently explained, and to university graduates in architecture.

For pupils resident in or about New York esquisses for the problems will be held en loge at the Architectural Department of Columbia University, Havemeyer Hall, top floor, as indicated in the calendar, unless otherwise announced. The programmes will be distributed at twelve o'clock, and the sketches must be handed in at or before nine o'clock on the evening of the same day. The student shall bring with him a small drawing board, T square, triangles, ink and all necessary drawing materials, and will remain in the rooms until his sketch is completed. For new students there are no other preliminaries necessary to enter the course. A representative of the Society will be present to give any required information.

Students who are not able to make their esquisses en loge, but who wish to take part in the Society's competitions, will be permitted to do so with the understanding that their drawings will be exhibited, but placed "Hors de Concours."

Any student in other cities may join in the competitions of the Society by doing the esquisses en loge under the supervision of any architect approved by the committee who shall vouch that the esquisse has been made according to the rules adopted by the committee. See additional information for non-residents of New York.

On the finished drawings students may work by themselves or choose any person under whom they may wish to work, or they may join any one of the ateliers under the following architects' direction, information to be obtained by writing to the Massier of the atelier at the address given:

Henry Hornbostel, Ph.B., 202 East 42d St., New York.

Donn Barber, Architecte diplomé par le Gouvernement, 147 East 42d St., New York.

John V. Van Pelt and Walter D. Blair, Architectes diplomés par le Gouvernement, 122 East 23d St., New York.

Membership in these ateliers is not free, the fee being determined in each case by the atelier itself. The finished drawings, unless otherwise ordered, may be rendered in water color or India ink.

The Rendu of the drawings must be made for each class not later than nine o'clock on the Monday morning preceding the next exercise en loge for that class, or as given in the calendar. The finished drawings must be mounted on strainers or compo boards and forwarded, with expressage prepaid, to W. S. Budworth & Sons, 424 West 52d St., New York, who is instructed to deliver them at the exhibition hall, or they may be delivered on that day, before 9 a. m., at the place of exhibition, which will be hereafter announced. The jury of these exhibitions will consist of at least six members of the Society. Any member who has five pupils rendering at any exhibition is entitled to be a member of this jury without further notice from the Committee on Education.

Non-observance of the following conditions will render the student liable to be thrown "Hors de Concours":

If the esquisse has not been made en loge.

If the esquisse is carelessly drawn or is not in ink.

If the limits of the programme are exceeded.

If the rendered drawing differs materially from the esquisse.

If the finished drawings are not sent to Messrs. Budworth & Sons in time for delivery, or are not delivered at the office of the Architectural League at the time specified on the day of exhibition.

For their values in modeling and in drawing students will present themselves at the Art Students' League, 215 West 57th St. and join the classes of Mr. H. A. McNeil in modeling, and Mr. Charles Curran in drawings, who will award them their mentions. A tuition fee is charged by the Art Students' League, a reduction of one-third from the regular rates for evening classes being made.

An examination in general history, written and oral, will be held twice annually for students applying for the diploma of the Society.

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SOCIETIES—*Continued.*

A First Prize of Fifty Dollars and a Second Prize of Twenty-five Dollars, known as the Warren Prizes, have been offered for excellence in a Plan concours, which is open to those who have rendered at least one projet in the year just preceding. A programme for this problem will be mailed Friday evening, March 10, to the various ateliers or to those requesting it by letter, and the finished drawings shall be sent unmounted to the secretary of the Committee on Education, 3 East 33d St., New York, before ten o'clock on the following Monday morning. Non-residents of New York will receive their programmes Saturday morning, and must send out their drawings Monday morning. Winners of the first prize in previous years are not eligible to compete again for it, but may do the concours if they so desire.

A certificate shall be granted to any student who shall have obtained the following values in the concours of both classes:

Class B. 2 Values in the Orders, no projet in the Orders receiving more than 1 Value.

Class B. 4 Values in Plan projet or esquisse-esquisse, rated as follows:

PROJET.	ESQUISSE-ESQUISSE.
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I Mention 2 Values.	I Mention 1 Value.

Class A. 6 Values in projet or esquisse-esquisse, rated as follows:

PROJET.	ESQUISSE-ESQUISSE.
I Mention 1 Value.	II Mention ½ Value.
II Medal 1½ values.	I Mention 1 Value.
I Medal 2 Values.	

Besides these values he shall obtain others, which may be secured by the student whether he be in Class B or in Class A, as follows:

At least Two Values in Archeology, one consisting of a relevé of some monument chosen by the student and approved by the jury, and the other an original composition in some recognized style, for which an esquisse shall be made, neither receiving more than One Value.

1 Value in Modeling.

1 Value in an Historical Examination.

1 Value in Free Hand Drawing.

Additional Information for Non-Residents of New York.

Students not resident in New York may be admitted to the competitions if they make their esquisses according to the rules in force and under the supervision of some

Continued on page xv.

CALENDAR FOR 1905.

		Exercise en loge.		Rendu.		Exhibition week beginning.	Judgment.	
Class B	Plan and Order Problems	Sat. Feb. 4	Mon.	Mar. 27	Mon.	Mar. 27	Wed.	Mar. 29
		" April 1	"	May 22	"	May 22	"	May 24
		" May 27	"	July 24	"	July 24	"	July 26
		" Sept. 9	"	Oct. 30	"	Oct. 30	"	Nov. 1
		" Nov. 4	Tues.	Dec. 26	Tues.	Dec. 26	"	Dec. 27
	Esquisse-Esquisse	" Jan. 7	.....		Mon.	Jan. 30	"	Feb. 1
		" Mar. 4	.....		"	Mar. 27	"	Mar. 29
		" May 6	.....		"	May 22	"	May 24
		" Oct. 7	.....		"	Oct. 30	"	Nov. 1
		" Dec. 2	.....		Tues.	Dec. 26	"	Dec. 27
Class A	Plan	" Jan. 7	Mon.	Feb. 27	Mon.	Mar. 27	"	Mar. 29
		" Mar. 4	"	May 1	"	May 22	"	May 24
		" May 6	"	July 3	"	July 24	"	July 26
		" Oct. 7	"	Nov. 27	Tues.	Dec. 26	"	Dec. 27
		" Dec. 2	"	Jan. 29, '06				
	Esquisse-Esquisse	" Feb. 4	.....		Mon.	Mar. 27	"	Mar. 29
		" April 1	.....		"	May 22	"	May 24
		" May 27	.....		"	July 24	"	July 26
		" Sept. 9*	.....		"	Oct. 30	"	Nov. 1
		" Nov. 4	.....		Tues.	Dec. 26	"	Dec. 27
Classes B and A	Archeology	" Jan. 21	Mon.	Feb. 20	Mon.	Mar. 27	"	Mar. 29
		" April 15	"	May 15	"	May 22	"	May 24
		" Sept. 23	"	Oct. 23	"	Oct. 30	"	Nov. 1
		" Nov. 18	"	Dec. 18	Tues.	Dec. 26	"	Dec. 27
	The Warren Prizes Programmes to be sent out	Fri. Mar. 10	"	Mar. 13	Mon.	Mar. 27	"	Mar. 29

*Place to be announced later.

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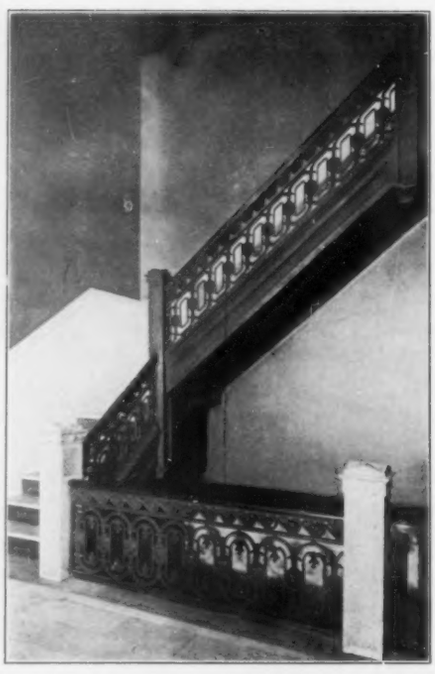

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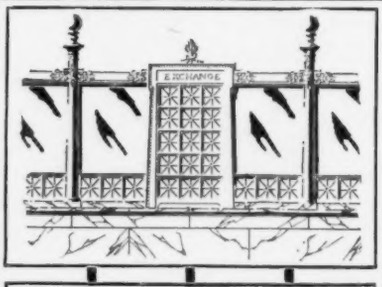

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The American Architect and Building News

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SOCIETIES, ETC. V

THE annual convention of the American Institute of Architects turned out to be, in spite of, or maybe because of, the late date and postponement, an exceptionally interesting affair. This was due mainly to the "banquet," which its projectors desired to have the tone and the air of the long-famous Academy Dinner in London, and every one present or absent will willingly concede that the effort won more than a measurable success. The one thing that might have added to the éclat and intellectual high quality of the occasion could have been gained only by enabling the distinguished body of guests to select, with equal justice and discrimination, a similarly distinguished body of hosts. This, of course, was impossible, but the fact that most of the architects at the banquet were also present as elected delegates to the convention made the body of entertainers no unworthy hosts for such guests. The function was more than entertaining, it was in a broad sense informing, since in a popular, perhaps a slightly "yellow" way, it gave notice to the American public that the American Institute of Architects through its reformed and newer growth had become one of the great professional bodies in the country, one with whose members the really distinguished men in other walks of life were glad to mingle familiarly. The publication of the Convention *Proceedings,* in which the speeches at the banquet will be given in full, will be read with interest when it appears. But before that rather remote event takes place, we shall have a chance to lay before our readers a selection or two.

BECAUSE of the unusual character to be given to the annual banquet the several Chapters sent practically full delegations and, as a consequence, the business sessions were attended by a greater number of individuals than usual, a fact that had its inspiriting effect on speakers and the readers of stated papers, but produced almost no result in ameliorating that curious condition of dumbness which seems to obsess architects when they attend these annual gatherings. One would think that one of the chief ends of these meetings was the opportunity for debate and *viva voce* discussion, yet it is amongst the rarities when the reading of a paper, or papers, when the arguments for and against are presented, is followed by even the semblance of a discussion. It does not seem to be so at gatherings of architects in other countries, and there seems to be no good reason why it should be so in this, unless the truth is that American architects, besides being as "practical" as they are supposed to be, are also extremely self-centered and selfish. About the only time when anything like a discussion arises is when the matter of a change of by-laws is on the programme. In the days before the Convention became a delegate body, changes of by-laws were discussed with animation at every meeting and the meetings consequently were often very amusing because of the revelations of character they afforded. This year one of the sessions was quite like one in the old style, for a change of by-laws had to be effected if the further growth of the Institute were not to be absolutely prevented by the astounding audacity of a few members of the Brooklyn Chapter, who had taken upon themselves the seemingly merely malicious office of blackballing every architect who was proposed for membership in the Institute. After a lively discussion the desired change was effected, and once more the Institute is free to profit by a normal expansion.

THERE are so many known facts and so many probably reliable rumors in circulation amongst architects that most of them will be quite ready to believe that, in withdrawing from the Building Trades Employers' Association, the Thompson-Starrett Co. had real justification on which to ground their action. The defection of so important a member of the organization was too serious a rebuke to be passed over in silence, and the Association has felt constrained to make a public and formal denial of the allegations that Mr. Starrett makes, which closes with these words: "Every statement, therefore, which is made by any one to the effect that the Building Trades Employers' Association is a party to a conspiracy, either with labor unions or with any one else, for the purpose of increasing the cost of building is absolutely false." This denial is explicit and categorical and deserves the same credence that is usually accorded to similar denials "given out" to the press by societies, organizations and political parties, but no more than the usual credence, and that is not much; people are too accustomed to seeing associa-

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tions of seemingly upright men doing and saying things that no individual member could do or say without becoming permanently ostracized. As worded the denial may stand. The charge, however, is not that the Association is "conspiring. . . for the purpose of increasing the cost of building." As we understand it, the point of the charge is that the Association is conspiring, whether with the labor unions or within its own membership merely, to thwart, crush and eliminate by unfair methods everything in the way of that genuine competition which must inevitably tend to the lowering of the cost of building. A denial covering this charge would have been much more to the point.

JUST at this time the people of Indiana are much exercised over the matter of having or not having a State Architect, as urged by the Governor in his inaugural address, and as a good deal depends on what they want him to do, and we do not know just what that is, we cannot offer a definite opinion on the matter. Not so many years ago, it was rather the custom for large municipalities to feel that they must have a "city architect," but after trial a good many cities now get along, and, they think, better, without such a functionary. Curiously enough, as the city architect goes out the State Architect comes in, for several States are now paying salaries to such functionaries. We are free to confess that there need be no parallelism between the two functionaries, and that a State Architect may be a most useful official if his duties are limited as we think they should be. Just as a Surgeon General is not expected to go about prescribing for individual invalids or even presiding over a single hospital, so a State Architect should neither be expected nor allowed to spend his time, talent and energies in designing the buildings which the State desires to erect. Such an official is usually appointed under the conception that he can furnish architectural service to the State at cut rates, as it were, and save to the public treasury that five per cent. payable to the private practitioner, which treasury watch-dogs are always so unwilling to pay out. If that is what Indiana wants its State Architect to do, we hope it may get him and that he will turn out just the sort of work such a constituency deserves. But we believe a State Architect should be merely the expert adviser to whom the Governor and higher officials can turn for expert opinion when a matter of public building is under consideration, a man who can study the conditions intelligently, formulate properly a programme for competition, act as one of the expert jury and be always ready to investigate and report on public undertakings going on under the charge of private practitioners. He should be one of the leading practitioners in the State in active practice, so that his capacities may be always in working order, and should be called from that practice only as occasion may require, and as he must be debarred from competing for public work during his term of office his pay should recognize an element of self-sacrifice. In this way a sovereign State could avail of the best talent and would get better service than by giving a meagre salary to a third-class drudge who, if he be honest, would aim mainly to turn out work that would show a margin saved from that awesome "five per cent.," or, if he be dishonest, would be ever on the alert to secure from contractors enough of a "rake off" to make good what he lost in official income.

THE case of Mr. F. C. Long against Jersey City, to which we have referred more than once, seems likely to prove an important one and may finally become a leading case, as the issues are very clearly drawn and cover a very common matter of misunderstanding and dispute. Mr. Long sues for full proportionate commission on one set of plans for a city hospital, prepared under duly authorized instructions, based on the pavilion system, and also for full proportionate commission for a second design for a hospital built on the block system, which was authorized after it had been discovered that the estimates for the pavilion scheme greatly exceeded the amount appropriated. Various complications that arose through conflicts between the mayor and more or less members of the Hospital Board seem, fortunately, to have been swept aside and an agreed statement of facts had been arrived at between the contending lawyers that seemed to promise a fair decision—every one has a very real respect for the New Jersey Courts—on a condition of things which often finds its parallel in ordinary practice. Unfortunately, Mr. Long has just been nonsuited in his case as laid; but the fairness of the New Jersey judicial mind is shown by his being given leave to amend his plea and come into court again, basing his claim next time under a certain Act of 1903, and not as before under an Act of 1902, which the later one made non-effective.

A FATAL kind of mistake seems to have been made by our State Department, many educated people will think, in sending to Venice the gentleman who at present fills the office of United States Consul there. In a recent Consular Report he rails in a rather petulant way against certain American manufacturers of motor-boats who had declined, unless they received cash in full in advance, to furnish a sample of their boats to the Venetian tradesman whom he had induced to send for a "sample," with a view to introducing them, to the displacement of the gondola. The United States Consul at Venice seems to be a very good example of matter out of place and therefore useless. He should either be suppressed and recalled or made to understand that the people who leave behind them the money on which Venice thrives do not visit that wonder-city to jiggle over the canals at twenty knots an hour, but go there especially for the delight of floating rhythmically along in the most comfortable craft man has yet devised, the gondola. The sensitive traveller can forget and forgive the few steam launches that ply on the Grand Canal, because they keep the Cook tourists out of his sight and way, but he objects to the odor of naphtha all about his own gondola.

IT is pleasure to learn that rather more than the usual number of concurrents competed towards the end of last year for the Prix de Reconnaissance des Architectes Américaines at the Ecole des Beaux-Arts. The programme called for a design for a "Cercle [club-house] artistique franco-américain," and the prize was awarded to M. Boileau, pupil of M. Redon.

THE PRESIDENT OF THE UNITED STATES TO THE ARCHITECTS OF THE UNITED STATES.

PRESIDENT ROOSEVELT'S other engagements did not allow him to fill the place of the most welcome as well as most distinguished guest at the banquet of the American Institute of Architects at Washington, on January 11, throughout the evening, and this, perhaps, is unfortunate, as he might have been tempted by what later speakers said to say something supplementary to the felicitous little address delivered by him before he left the hall quite early in the evening.

The President found time, however, to express himself as follows:

"It is a great pleasure to have the chance of coming here this evening and saying a word of greeting to a body of men who are engaged in doing work for this republic which is to count not merely in the present generation, but during the lifetimes of many generations to come. We hear a great deal said about true Americanism. Now the real American, the American whom it is worth while to call such, is the man whose belief in and work for America are not merely for the America of to-day, but for the America of the future.

"It is a comparatively easy thing to do work when the reward is to come in the present; but every great nation that has ever existed on this globe has been great because its sons had in them the capacity to work for the well-being of generations yet unborn. Such a spirit is peculiarly necessary when the work that we desire to have done is essentially work of a non-remunerative type, non-remunerative in more than one way; non-remunerative in money, and it may be in fame. We do not know the names of the architects and builders of the great cathedrals whose magnificent bodies are an heirloom to civilization. We do not know the names of the builders of the great majority of the works to which every man with any aspiration after beauty naturally turns when he thinks of the past. We owe that beauty, we owe the elevation of thought, of mind and soul that come with association and belief in it to the fact that there were a sufficient number of men who worked in the spirit that Ruskin prayed in—the spirit of doing work not for the sake of the fame, but for the sake of the work itself.

"There are things in a nation's life more important than beauty, but beauty is very important. And in this nation of ours, while there is very much in which we have succeeded marvelously, I do not think that, if we looked dispassionately, we will say that beauty has been exactly the strong point. It rests largely with gatherings such as this, with the note that is set by such men as those I am addressing to-night, to determine whether or not this shall be true of the future.

"A very large percentage of the durable work, the work which is lasting, must be done by the Government. Great buildings and beautiful buildings will be erected by private subscription; but many of the grandest buildings must necessarily be erected by the Government, national, State or municipal.

"Those in control of any branch of that government necessarily have but an ephemeral lease of power. Administration succeeds administration; Congress succeeds Congress; Legislature succeeds Legislature, and even if all of the administrations, all of the Congresses, are actuated (a not necessarily probable supposition) by an artistic spirit, it would still remain true that there could not be a coherence of their work if they had to rely on themselves alone. The best thing that any administration, that any executive department of the Government, can do and—if I may venture to make any suggestion to a co-ordinate branch, Senator Cockrell—I would say that the best thing that any elective legislative body could do is in these matters to surrender itself within reasonable limits to the guidance of those who really do know what they are talking about.

"The only way in which we can hope to have worthy artistic work done for the nation or for a State or for a municipality is by having such a growth of popular sentiment as will render it incumbent upon successive administrations, successive legislative bodies, to carry out steadily a plan chosen for them, worked out for them by such a body of men as that gathered here this evening. What I have said does not mean that we shall go here in Washington, for instance, into immediate and extravagant expenditures on public buildings. All that it means is that, whenever hereafter a public building is provided for and erected, it should be erected in accordance with a carefully thought out plan adopted long before, and that it should be not only beautiful in itself, but fitting in its relations to the whole scheme of the public buildings, the parks, the drives of the District.

"Working through municipal commissions very great progress has already been made in rendering more beautiful our cities from New York to San Francisco. An incredible amount remains to be done. But a beginning has been made, and now I most earnestly hope that in the National Capital a better beginning will be made than anywhere else, and that can be made only by utilizing to the fullest degree the thought and the disinterested effort of the architects, the artists, the men of art, who stand foremost in their professions here in the United States, and who ask no other reward save the reward of feeling that they have done their full part to make as beautiful as it should be the Capital City of the great republic."

SOME LESSONS FROM THEATRE FIRES.*

ON March 23, 1881, the Municipal Theatre of Nice burned down completely, with a loss of about 100 persons, and in the same year, on the 8th of December, the world was stirred by the news of a far more terrible catastrophe, the burning of the Ring Theatre, in Vienna, in which, within a few minutes, 450 persons found a horrible death.

Only a few years before, in 1878, Herr August Foelsch had published his classical work, entitled *"Theatre Fires and Their Prevention,"* in which he had pointed out the prevailing defects in the construction and management of such structures, and shown the dangers to which theatre-goers at that time were exposed in nearly all theatres. His prophetic warning, based upon carefully collected and ponderous documents, had remained almost unnoticed, notwithstanding its impressiveness, until his statements became most emphatically confirmed by the two fatal events cited following so closely one upon the other.

Through the court proceedings following the Ring Theatre fire the public learned, much to its surprise and horror, of the conditions which had existed in that unfortunate theatre located in the midst of the splendid capital of the Austrian Empire. It also learned to what incomprehensible degree all rules of technical science, of common sense and of the simplest performance of duties had been violated. Indeed, the conditions which were brought to light by this sad incident defied all description and necessarily appeared as a mockery upon the advice given by Herr Foelsch, because it was in Vienna where, at a meeting of the Architectural and Engineering Society, he had uttered the same for the first time, and where they aroused the highest and most universal interest.

The terrible sacrifice was not, however, made in vain. With compelling force it called the attention of the public, as well as of the authorities in Vienna and throughout the whole civilized world, to the conditions described by Herr Foelsch and thereby gave the first impulse toward the powerful movement which was necessarily destined to cause decisive changes in the entire technique of the stage and which soon provided sweeping changes in everything pertaining to the planning and construction, as well as in the equipment, watching, inspection and management of such buildings. Instead of the hitherto prevailing carelessness came an almost feverish anxiety. From all sides was heard the cry for reforms of the recognized defects and for a better protection of persons in the theatre. This cry became more and more urgent, until municipal authorities took up the matter with a praiseworthy eagerness. Everywhere theatre commissions were created who examined critically the existing theatre buildings, particularly in reference to the safety of the audience. In many cases, particularly of older buildings, the results of these inspections were indeed alarming. One had to admit that it had really been merely good fortune which had saved the majority of these theatres from similar calamities, and that the public, as well as persons employed on the stage, were about as safe in them as if sitting on an open keg of gun-powder.

Previous to this time, the experience, the practical knowledge, the conscientiousness and the artistic feeling of the architect, the stage-manager and the stage-engineer had been the only guiding factors in the erection and construction of theatres. A new period in the development of theatre building began with the tremendous revolution due to the occurrences mentioned. With the collaboration of experts in the different branches the larger cities in various countries drew up very exact and carefully detailed building-ordinances relating to theatres, many of which are still in

*The above article was written for a German magazine, *Bühne und Welt*, by Herr Baurath Manfred Semper, the son of the illustrious architect, Gottfried Semper, and himself the designer of several large theatres. Mr. Semper is also the author of the volume on theatres in the German, *"Handbuch der Architektur,"* published in 1903.—W. P. Gerhard.

force at the present time and form the basis for better planning, construction and equipment of theatre buildings. Many of these rules and regulations are the result of searching considerations of all conditions pertaining to the subject. Existing theatre buildings, which did not conform with these requirements, had, in many cases, to be altered at great expense and were adapted under the supervision of the authorities to the new rules as well as the circumstances permitted, though not always in a quite satisfactory way.

It would be out of place in this paper to mention all the rules, pertaining to the construction and equipment of theatres, which were formulated in different cities, nor is it possible here to compare the different theatre laws and to point out their sometimes quite important differences. It must suffice to draw attention to the latest rules, which are of particular importance for Germany and German theatres, namely, those published in the year 1889 in Berlin under the title "Police Ordinances relating to the Construction and Interior Equipment of Theatres, Circus Buildings and Public Halls of Assembly." A supplement to these ordinances appeared in March, 1891.

The rules mentioned limited the power of architects in many respects, particularly as regards the planning of the staircases. They created a special type of building and caused a certain monotony in the development of the theatre plan, yet, notwithstanding these objections, the disadvantages mentioned were more than offset by the increased safety of the buildings due to the strict regulations and the restoration of the peace of mind which the public can now enjoy. Inasmuch as no theatre calamities at all comparable in magnitude to those mentioned in the beginning of this paper occurred thereafter, the impressions which the public had received had almost been forgotten, although on the part of the authorities, entrusted with the supervision of theatres, no relaxing in the requirements for the construction or the management took place.

The news of the terrible calamity which occurred in Chicago on December 30, 1903—a calamity which exceeded all previous occurrences of this kind in the number of victims, brought again a feeling insecurity and nervousness to theatre-goers, a feeling not unlike the one which, after the fire of the Vienna Ring Theatre, caused such feverish excitement. Once more the question was asked, whether theatres, notwithstanding the new rules and notwithstanding all care and watchfulness, could really offer to the public and to the stage personnel safety beyond doubt?

It is of importance that the theatre fire in Chicago, from all we have learned about it, shows a remarkable similarity to the one at the Ring Theatre in Vienna, both in its origin and in its fatal ending. It may be truly said that in both cases an unusual amount of carelessness and neglect of duty was the cause. It may also be said that this latest accident should be considered so abnormal that it would not be right to draw conclusions from it regarding the safety of theatres in general, and in particular of those of our country [meaning Germany].

The front of the house or the auditorium, with the spaces surrounding the same, has been the starting-point of a theatre fire in only very few cases and hardly ever during a performance, so that in this respect it may be safely disregarded. The dangerous portions of a theatre building are, as is well known, the stage proper and the stage house. In olden times the stage was much more dangerous than the modern stage is, but, notwithstanding all improvements relating to measures of protection, to fire-extinguishing appliances, and to the strictness of the supervision and watching, the fatal attribute of "dangerous" attaches to the stage to such an extent that the greatest attention should ever be paid to this part of the building.

Let us imagine that through some unfortunate accident, notwithstanding all supervision, during a performance an incipient fire starts on the stage. In such an event, unless one succeeds in putting the fire out before any one in the auditorium has noticed it, the first care should be to cut off the sight of the fight with the flames from the public; and this for the reason that it takes but a moment to start in an audience its worst enemy, namely, a panic. The iron stage curtain is intended to accomplish this at the right moment. The lowering of the curtain in the midst of an act will, it is true, leave no doubt in the minds of the public that danger exists and doubtless many people in the audience will suffer from sudden fright on noticing the safety-curtain being lowered; yet it cannot be denied that to others the slowly descending curtain will give a feeling of protection and security, and much is thereby gained, for the public will find time to leave the building quietly and in an orderly manner and not in the fatal manner so often experienced during a panic, which is inevitably caused by the sight of the fire and flames on the stage.

Recognizing that at such a critical moment the first and most important care should be to quiet the minds of the public, the instructions for the fire brigade of the Royal Theatre at Dresden [see Scholle, *"Ueber Theaterbraende"*] require that in such cases, as soon as the curtain is lowered, a fireman *in full uniform* (and this, too, is of importance) should post himself in front of the curtain. From this position he is instructed to request the public in a calm voice to remain seated or else to leave the place quietly. He is instructed to remain at his post, to keep his eye turned toward the public, to exhibit the most cool-headed calmness, and to advise and direct the public. He is not permitted to leave his post—although he may be aware of the fact that only a few feet behind him "hell is loose"—until the last person in the audience has left the house or until he is regularly relieved. Such a regulation is certainly of the greatest importance, but it requires a fire-brigade of absolute reliability and it presupposes an almost heroic devotion. The rule is worthless where a fire-brigade of such lofty character cannot be obtained.

While the front of the house is being emptied in a more or less quiet manner, the fight with the fire is taken up behind the fireproof curtain. Unless the fire can be subdued very quickly, the fight must, in the majority of cases, be considered as lost, the fate of the stage is sealed and nothing remains but to leave the same to the flames. But if the fire reaches this point, a new and formidable enemy arises in the poisonous superheated fire-gases, which, if they find the way open, at once escape into the auditorium where, in conjunction with the loss of common sense and the fear of death, they will attack the public and cause a most frightful destruction of life.

The damage and destruction caused directly by the flames is often much overestimated, and in all modern theatre fires, the details of which have become known, it has been shown that very few victims found their death by fire. On the contrary, the flames, when they had reached the front of the house, as a rule, found the destruction already accomplished, for the smoke, the terrible heat and the fire-gases had caused the death of many unfortunates. This destructive enemy does not pay much regard to the question whether the building is constructed of inflammable or of fire-resisting materials; it follows those which try to escape through open doors into the corridors and the staircase halls; it seeks in the densely crowded mass of humanity its victims, stops the flight of the panic-stricken people, and, in the desperate confusion of human beings finds an easy and a rich harvest.

To protect theatre-goers from smoke and fire-gases is, therefore, the next important problem and to solve this there is only one way: we must prevent these gases from entering the auditorium. This can be accomplished only by closing the large prosceniumopening by means of a strong and well-resisting fire-curtain. Where no safety-curtain exists, these gases are drawn from the stage toward the house by the exhaustive power of the ventilating flues. We must, therefore, in addition to providing a fire-curtain, find another way of escape for the gases and smoke. This is accomplished by means of suitable openings in the roof of the stage, which during a conflagration open up automatically and are designed of sufficient area to afford the smoke and gases a natural and quick escape upward. With such stage-ventilators open a stage might be compared to a large furnace, in which the fire is confined by the fireproof walls and by the fireproof curtain. Without the fireproof curtain the openings in the stage roof could not operate efficiently, and, while they would doubtless remove some smoke, a portion of the latter and of the fire-gases would necessarily enter the house.

Even where the emptying of the auditorium is accomplished in a quiet manner there will be more or less pushing and crowding. With due regard to this fact other safety measures must be provided in the fullest possible manner to aid in the orderly exit of the theatre-goers. It is not necessary to consider criminal carelessness, such as that reported about the Iroquois Theatre, where some safety stairs had been left unfinished and not carried to the street level. It is, doubtless, true that, even assuming the very best arrangement for the exits, the crowding and the jamming will, in the event of a fire, always be frightful and enormous, particularly if the public can see the quick spreading of the flames. For this reason the safety-curtain, which is intended to prevent this, must be placed in the list of safety measures ahead of all means for the better emptying of the house, such as suitable arrangement of stairs, corridors and exits. The safety-curtain exerts not only a moral effect upon the public, but it affords a really substantial means of protection, and for this reason

it must be characterized as the most important of all the interior equipments of a modern theatre, and one upon whose reliability and certainty in action the safety of the theatre-goers almost entirely depends.

It is, without question, true of both catastrophes to which this article refers that the calamity could in neither case have assumed such terrible proportions if the safety-curtain had been in working order. I may be permitted at this point to draw the attention of the reader once more to the curious parallelism which exists between the two theatre fires under discussion as regards their origin as well as their ending. In both cases the fire caught quickly a highly inflammable part of the scenic decorations owing to the careless and negligent operation of the lights. In the Ring Theatre at Vienna the electric lighting of some flies refused to work and a sponge, soaked in alcohol and attached to a long pole, was made use of, and, while this was being brought, the man in charge forgot to close the gas-cock supplying the fly; he also neglected to lower the fly to the stage level, as required by the rules. When the sponge was applied to the gas-jets the gas, which during the interval had escaped, exploded and a gauze drapery nearby caught fire. In this way the disaster originated. The fire in Chicago appears to have had a similar origin, though it was not due in this case to gas, but to the use of so-called "spot" or "flood" light—a very dangerous means of illumination, which was also placed in the immediate vicinity of a highly inflammable piece of scenery. This spot-light was operated by hand regulation and it was handled with criminal carelessness, a spark from it coming in contact with the scenery, and the result was the same as in the Vienna fire.

When the flames started on the stage, no attempt was made, either in Vienna or in Chicago, to put them out and to ward off thereby the dreadful danger. Every one, including the firemen on the stage, thought only of bringing their own persons into safety and, in Vienna, at least, they succeeded in doing so.

In Vienna the proscenium-opening was closed by a wire curtain, and it is difficult to state how much this might have protected the audience, if it had been properly lowered. But in Vienna nobody thought of lowering this curtain. In Chicago it appears that the asbestos curtain was poorly constructed, and, although it was partly lowered, it appears to have stuck in its grooves before it had been lowered to one-half of its rise.* It should be taken into account that in both cases the flames on the stage remained visible to the public and naturally caused terror; also that the fire-gases and the smoke had a free sweep to the throng of people who were jostling and trampling each other in insane fear and panic. The analogies between the fires go even farther, for in Vienna, as well as in Chicago, the rear stage-doors were thrown open and thus a strong draught was created, which fanned the flames and drove the deadly gases of combustion into the auditorium.

We finally find that in both unfortunate theatres all means for auxiliary lighting were lacking, so that the corridors and stairs were left in utter darkness after the gas had been turned off in the Vienna Theatre, or after the gas-meter exploded, as has been reported from Chicago.† The auditorium itself was illuminated in a gruesome manner by the flames of the fire, but too late for the unfortunate victims who had long before found their death in the theatre through smoke and gas.

And again, just as if the Chicago Theatre were trying to rival the Ring Theatre in Vienna as regards careless management, it was found in the hour of danger in both cases that the so-called emergency-exits were locked. Those persons whose fate had ordained that they should remember the position of these exit-doors had to perish when they reached them. It is to be devoutly hoped that at least one lesson from the last fire will be heeded in the future, namely, that the provision of so-called emergency-exits is a direct crime so long as they are simply kept for special occasions instead of being opened every night, the same as all other doors of the building, for the constant use of the public.

It appears almost incredible that conditions which twenty years ago led to such direful results, which throughout the whole civilized world became known and discussed in all their horrible details, and gave the impetus for many wholesome measures of reform, should have been retained in almost their identical form in a country which leads the world in so many branches of the technical sciences.

It may be stated without conceit that in the modern German theatres conditions will not be found which could cause such calamities. This is to be explained by the strict inspection by the authorities, by the conscientiousness, reliability and interest of the theatre employés, in particular of the theatre fire-brigade, and also by the efficiency of the organization and management of theatres. A fire arising on the stage may possibly cause the entire destruction of the building, but it cannot cause a fatal catastrophe such as happened in Chicago. It would be wicked to claim that because of the excellent safety measures and the splendid organization of the theatre fire-brigades, the possibility of a fire happening on the stage is entirely excluded. It must be admitted that human beings, crowded together, will at the moment of approaching danger always remain the same, whether it happens on a ship, on a landing-pier, on a lawn on which a festival is being held [referring to the panic at the crowning of Czar Nicholas II. of Russia on May 30, 1896, at Moscow, in which 1,000 or more people perished], or else in a theatre. At such moments the beast in man is apt to awake, to whatever station in life he may belong. For is it not a fact that at the fire and panic of the Paris Charity Bazaar young gentlemen, belonging to the highest society of Paris, hit ladies of their own class with their canes in order to gain escape for themselves?

One must always consider the possibility of a stage fire during a performance and a panic in the audience. In view of these two possibilities the safety measure, described in detail, which is intended to avert psychical danger and at the same time offer a safe physical protection, appears to be the most important. This safety measure consists of a well constructed, positively working iron safety-curtain, which must be attended to by reliable men from the fire-brigade. The public of the German theatres may look with confidence upon these two watchmen for their safety, and from such confidence it will derive the quiet and presence of mind which may be considered as additional important conditions for the avoidance of great calamities.

The space at my disposal does not permit of my discussing in detail other questions of prominence. I have, therefore, restricted myself to mentioning only the most important matters, and even these I have had to discuss rather briefly. I may, perhaps, be permitted to refer those interested in the subject to my larger work on "*Theatres*," forming a volume of the *Hand Book of Architecture*, in which work I have discussed the entire subject in a fuller manner.—*Translated from the German by W. P. G.*

*The official report gives a different cause for the failure of the curtain to act, namely that it became obstructed by a board belonging to the proscenium light, which was hinged to the wall, and had been swung out under the curtain.—W. P. G.

†This is an error.

THE LATE EDWARD T. POTTER.

IN a letter to the New York *Tribune*, Mr. A. J. Bloor expresses with much feeling and unaccustomed felicity his appreciation of the most significant portion of Mr. Potter's life work as follows:

"As I stood, yesterday morning, among those who listened at his funeral to the solemn burial rite of the Anglican Communion, I wondered if more than the veriest few there thought of him as anything more than a man of charming personality, of ingratiating manners, accomplished in many directions, especially in tonal and plastic art—indeed, a 'retired architect,' and a composer of carols and other music which had afforded them pleasure and amusement—if even those of his own profession (supposing such present) realized that they were assisting at the obsequies of a great inventor, who had devoted most of his adult years not to securing commissions giving him opportunities to gratify his taste and talent for the production of fine architecture, ecclesiastical, domestic or (and best paying) the financial sky-scraping variety, but for the solution of the momentous problem of how to render feasible the providing of proper homes for the vast majority of all communities, those not rich, the poor, the very poor—homes, whether urban, suburban or rural, by which everything possible, under the unavoidable restrictions of expenditure, local ordinance, site, environment, etc., for the supply of sunlight, thorough draught, heating, cooling and ventilating of quarters, with the privacy and convenience of their occupants, has been thoroughly thought out and planned.

"This the oft recurrent 'Tenement House Committee' has tried to do, but with only scant success, largely because vested material interests and low class politics, together with the dense ignorance and lack of appreciation of the very classes most to be benefited, have interfered, but mainly because the problem has been handled, in a more or less perfunctory way, by parties qualified in some measure, it is true, by public spirit and beneficent intent, but handicapped by necessary attention to their private affairs, and not at all well panoplied in the general technical knowledge and prolonged specialistic study and research which our friend brought to the subject.

"Later on his rare inventiveness devised a system of what may almost be called instantaneous building by indefinite multiples of units of manufactured building materials. The very simplicity of this thoroughly original project has so far prevented its feasibility from being recognized by the average theorist or practitioner trained in the ruts of building and engineering operations. The scheme concerns itself not with the æsthetics, but simply with the constructional elements of the building art, and it is the present writer's conviction that the programme of the processes involved in the inventor's presentation, though temporarily submerged by his long illness, and now by his death, will yet be taken up as a practical issue by some one, or some group, gifted with adequate imagination and foresight, as well as capital.

"This was the view taken by our model citizen, Andrew H. Green, to whom, as he was already greatly interested in Mr. Potter's designs for the relief of house tenants in congested districts, I submitted his new conception for rapid building of structural units. He was unable to do so himself, the early stage of his finally fatal illness being merely coincident with his closing labors thereon. The Father of Greater New York was so impressed with my explanations and with the potentialities of the project that he wrote a letter indorsing it, which appeared in print, and had it not been for his tragical and wretchedly incongruous taking off, not long after, by an insane man's miserable mistake, he would doubtless have included the scheme among those selected in his later days for encouragement and promotion, as of special significance and inherent beneficence for mankind.

"When the system is developed in practice, the world will witness a new era in the provision springing up in the night, like Aladdin's palace, for the health and comfort of the multitudes who do its pioneering and colonizing work; for the frontiersman, who blazes his way through the primeval forest; for the irrigator, who turns the burning barren sands of the world's ancient deserts into toil for countless new gardens of Eden; for the miner, who wrests from the earth's depths the precious metals needed by the housewife, the farmer, the manufacturer, the seaman, the jeweler, and by every purchaser and seller on the globe—and, since red-handed war still harries the earth, for the soldier, who, till the greater era of universal international arbitration dawns on the stricken earth, must needs be led to slaughter, rapine and the destruction of all the blessings wrought by peace.

"In trying to keep this great inventor's beneficent projects from being laid out of sight with himself, I discharge a promise made long ago to him. But I made him yet another, and that was, if I should survive him and opportunity should offer, to give his widow equal credit with himself for their development, if not for their inception. He recognized with myself that many a man, ambitious to advance his own or others' good, has really been mainly 'made' by his wife—and has received the world's rewards and applause, unshared by her, for a record unattainable except through her unfaltering sympathy, her intelligence, her accomplishments, her competent criticism and advice and her steady co-operation, so far as her general culture qualified her in his current labors on his specialistic plane. His own pecuniary means exhausted, hers supports him and insures continuance of the leisure required for research and elaboration. Nor, as the writer knows by experience, does the normal woman always confine her generosity to her kith and kin. Sometimes she does not wait for wedlock and maternity, its ordinary outlet, to exercise the function assigned by the Creator to her sex as the primal cherisher of life.

"Mr. Potter's mental endowment was, indeed, sufficiently robust and self-poised for him to have outlined his various benevolent schemes without assistance from any second party, but his competence to project them in shape for presentation to those qualified to realize them 'pro bono publico' he felt he owed in chief measure to his helpmeet. And his nature was too grateful not to make his deep appreciation thereof apparent, and too just for him to be otherwise than anxious that the facts should form part of his record."

THE PRESENT CONDITION OF ST. MARK'S.

THE committee appointed to watch over the condition of St. Mark's and to take measures for the preservation of the great Basilica met recently to consider the report drawn up by Prof. Manfredo Manfredi, the eminent architect, and Signor Luigi Marangoni, the engineer, who were charged with the task of making a thorough technical examination of the building and carrying out such repairs as they might find urgent. The committee approved a proposal contained in the report for a thorough study of the foundations.

Professor Manfredi and Signor Marangoni stated that they had already had some important alterations effected with a view to strengthening the edifice.

The assertion that the fall of the Campanile of St. Mark's two years ago was a blessing in disguise, as it called attention to the condition of the Venetian antique monuments of art, is now confirmed. It was after that catastrophe that the Fabbriceria (administration of the Basilica) was dissolved, and the Technical Bureau charged with the care of it was reformed. At its head were placed the architect, Prof. Manfredo Manfredi, and the engineer, Signor Luigi Marangoni. During the past two years they have studied the conditions of the Basilica in its most minute details, as they show in their report, which submits a concrete plan of restoration. This report further shows that there has been no continuity in the methods of repair made in the Basilica, the most important being those of the celebrated mathematician, engineer and architect, Bernardino Zendrini, in the eighteenth century.

The document states that the dangers to St. Mark's are many, but the greatest weakness is in the foundations, which, on account of their construction and the nature of the land on which they rest, have been constantly giving way in diverse directions and in different proportions, in the various parts of the building, thus producing the settling noted in the Basilica. All the walls show such cracking and weakening that it would lead to the conclusion that under the magnificent dress of marble and mosaic is concealed the most alarming decrepitude. The report calls attention especially to the vaults of Paradise and Apocalypse, which are in a dangerous condition through the bulging of the walls and the sinking of the foundations.

The internal walls of the sacristy and those above it support too heavy a weight, and the case is the same with the walls of the apse, which show a considerable leaning outward. Both the dome of the choir and the great dome claim the most immediate and radical measures. Both are out of place and show fissures. The dome toward the Piazza is in a less grave condition, but is so indissolubly bound up with the great dome and with the vaults of Paradise and Apocalypse as to render the repairing of it most necessary. The side domes are fortunately in a better condition. The report then goes on to examine very closely all the many decorative parts, both external and internal, noting the damage caused by the cracking of the walls, the sinking of the foundations, the leaning of the whole building and the infiltration of water, and by the too frequent use of iron, introduced in former times for partial restorations. It is proposed to remove all the iron, and to repair all the damage with the most scrupulous care and the finest sense of art in the work of restoration. The report also suggests the restoration to their original condition of all the decorative parts of the corner of San Alipio, and also the restoration of the bronze Byzantine doors, which have been left totally uncared for. With regard to the pavement the necessity is affirmed of leveling it as much as possible, of adding the missing pieces, maintaining its ancient aspect, using the material which exists, and having the new material prepared by hand, in the manner of the ancient workers of St. Mark's.

In the whole plan of restoration special note is to be taken of the passage, in which it is said that it is a miracle that the vaults of the Apocalypse and Paradise maintain their equilibrium, and the proposal is made that, in order to face this urgent danger, the Technical Bureau should be provided with a complete scaffolding to support the two vaults, which may be applied even in a few hours if a telluric movement should upset that equilibrium, or the breaking of one of the wedges, put to indicate any movement, should show that the equilibrium is about to be overthrown. After this operation it is proposed to raise the whole roof, now weighing on the vaults, and gradually to rebuild them. The complete restoration of the large internal piers is also proposed, as well as the strengthening of the pillars which support them, to prevent any danger of the walls falling.

Restoration of more or less importance must be undertaken almost everywhere to preserve intact the characteristic and antique value of the walls and decorations.

The report estimates that all these restorations and reparations, not including the foundations and their rebuilding, which will come later, will involve an expense of £6,060, part of which is already in the hands of the administrators of the Basilica, who have not always spent the £2,000 provided annually by the Government for keeping up St. Mark's.—*Venice Correspondence London Times.*

HIGH STEEL-FRAMED BUILDINGS IN BERLIN.

UNDER date of November 30, Frank H. Mason, United States Consul General at Berlin, makes the following report to the Department of Commerce and Labor:

Some weeks ago the Central Association of German Industrials addressed to the ministry of the interior a respectful and exceedingly well written memorial urging that the present building laws, which do not permit the construction in Berlin of dwellings or business buildings with a greater height from pavement to cornice than 22 meters (72.18 feet), be so far relaxed as to allow steel-framed buildings of higher altitude to be erected, if not generally, at least in exceptional cases when good reason for such variation could be adduced.

The reasons for the proposed innovation, as set forth in the memorial, were that the rapid growth of Berlin in population and business interests required more room to be provided, particularly in the central districts, without increase of cost to tenants; that the restriction to a limit of four stories compelled excessive lateral expansion that had already spread the city over an immense area, and thus lengthened the distance between the homes of many people and their work; and that experience in other countries had shown high steel-framed buildings, when properly constructed, to be safe, comfortable, uniformly better lighted and ventilated, and therefore more sanitary for dwellers and working people than those of ordinary height. Furthermore, it was urged that such a relaxation of building regulations would bring into use great quantities of structural steel and iron which are now largely produced in Germany, and for which an increased market would be highly appreciated by the steel and iron masters, who are making such a brave fight for a share in the world's trade.

Thus plausibly stated, the appeal of the industrial association was submitted during the summer vacation to the ministers of commerce, the interior and public works, who, after due consideration, made a joint reply, dated September 20, in which the petition was flatly refused, for reasons which were stated at length, but may be condensed as follows:

(1) The ministries are opposed to any system of building which will lead to an increase in the number of "renting barracks" (Miethscaserne), large buildings divided into a great number of small apartments or tenements, which are leased to families of working people, with the result that a great number of persons of both sexes and all ages are huddled together under conditions which are necessarily subversive of normal family life and prejudicial to public morals.

(2) Buildings so high as to be beyond the level of the present water supply could not be made clean and sanitary.

(3) Any important increase in height beyond the present limit would put the upper stories of the buildings beyond the protection of the fire department, as at present equipped and organized. Whatever might be the material interests involved, the ministries held themselves bound to consider and protect not only the architectural unity and beauty of the city, but the health and the moral and physical safety of the people, all of which would, in their opinion, be compromised by the proposed innovation.

With this result the authors of the petition are by no means satisfied, and have replied that they had not proposed to carry buildings in Berlin to the excessive heights which are common in the United States, and that had the desired permission been granted, it would have been provided by careful and competent engineering that all the requirements of fire protection, water supply, and every sanitary necessity should be carefully and completely met. Moreover, in regard to resistance to conflagration, at Baltimore high steel-framed buildings, which offer least food for a fire, fully vindicated their superior safety and were left standing like monuments amid the wide waste of the ruins of four and five-story blocks built of stone and brick in the ordinary way.

Thus the discussion stands at present, and it does not appear likely that the ministries, fortified as they are by considerations of municipal beauty and public health and safety, will recede from their present position. It is difficult to persuade German conservatism, in so important a matter as the architectural construction of cities, with arguments drawn from experience in a country which, like our own, has paid during the past twenty-five years an average annual tribute of $125,000,000 to the scourge of fire, and which for the losses of the current year 1904 must pay nearly or quite double that sum. However little of our annual holocaust the "skyscraper" may be responsible for, the fact that it is a distinctively American type of construction will not recommend it to European municipalities.

THE TEMPLES OF ZIMBABWE.

A LECTURE to the members of the Dudley Literary Society on "The Ancient Temples of the Great Zimbabwe," was delivered by Mr. R. N. Hall, F.R.G.S., late of Dudley, who has recently completed two years' exploration work at Great Zimbabwe on behalf of the Rhodesian Government. During his explorations, he said, large portions of the ancient temples of the Great Zimbabwe were cleared to a considerable depth, and the original floors, as well as ancient walls and other structures, were disclosed; while prehistoric relics, overwhelmingly proving the extensive practice of Phallic worship of an exceedngly old cult, were found. The Phallic character of these temples was discovered in 1891 by Mr. Theodore Bent, who only saw the ruins in their buried condition. Recent explorations not only fully bore out Mr. Bent's conjectures, but yielded abundant evidence in this direction. Mr. Hall devoted eight years to the unraveling of the mystery which had always been attached to the ancient monuments of Rhodesia, which contained the most ancient and most extensive gold mines known to the world, and from which it was believed, on a conservative estimate, that some £75,000,000 of gold, sterling, had been extracted by ancients of a period covering the Ophir period of the Scriptures. During these eight years he had not discussed the question of the origin of the ancient gold seekers of Rhodesia, holding that further investigation of the ruins was necessary before any definite conclusions could be arrived at. After eight years' investigation it was his confirmed conviction that the older portions of the Zimbabwe ruins represented the monuments of a colony of the ancient empire of Saba, or Sheba, in South Africa. This conviction was founded on careful researches in the ruins generally and at Great Zimbabwe in particular, and supported by the opinion of leading archæologists in Europe with whom he had been in close correspondence while at Zimbabwe and since his return to England. Saba could now be shown by Assyrian and Egyptian documents, by ancient historians and the Scriptures, to have been a world-power long previously to, contemporaneously with, and subsequently to the time of King Solomon. It was believed to have succeeded the still older kingdom of Minæus. Saba rivaled Egypt in power and influence, arts, culture and literature and civilization, providing the Phœnician alphabet, which was the mother of all our European systems. It enjoyed the monopoly of the trade and commerce of the Indian Ocean and its coast. According to Scripture and ancient Roman and Grecian historians it was the gold-purveyor for the whole of the then known world, and possessed nearly the whole of the east of Africa, a possession maintained at any rate till A. D. 35, the "Periplus" stating that the Sabæan king, Kharabit, was at that time in the possession of the East Coast of Africa to an indefinite extent. The lecturer showed the identities in architecture and worship of Baal, and most probably Ashtaroth, existing between Zimbabwe temples and the temples of South Arabia, Mesopotamia and Syria, and also pointed out the affinities of Phallic worship, shown by the conical towers, the Phalli and the sacred birds of Zimbabwe, and those of other Semitic nations, alluding to the Penuel tower of the Midianites which Gideon destroyed, and similar Baal towers of Syria, Arabia and Phœnicia, and the Bel towers of Babylon. He also drew attention to the influence of the Phœnicians and Indumean Jews, whose port was Erzion Geber on the Red Sea, on the shores of Southeast Africa, including Mozambique, Sofala and Madagascar.

ILLUSTRATIONS

DETAIL OF THE GUTENBURGHAUS, COR. JERUSALEM AND SCHUETZENSTRASSE, BERLIN, PRUSSIA. HERREN CREMER & WOLFFENSTEIN, ARCHITECTS.

This plate is copied from *Blätter fuer Architektur*, but a view of the entire building, which appeared in our issue for November 12, 1904, was copied from the Russian periodical *Stroitel*.

HIGH SCHOOL, MARLIN, TEX. MR. GLENN ALLEN, ARCHITECT, WACO, TEX.

ENTRANCE TO THE SAME.

LIVING-ROOM; HOUSE OF PAUL TUCKERMAN, ESQ., 115 EAST 69TH STREET, NEW YORK, N. Y. MESSRS. HOPPIN & KOEN, ARCHITECTS, NEW YORK, N. Y.

LOWER GATEWAY; "CASTLE GOULD," ESTATE OF HOWARD GOULD, ESQ., FORT WASHINGTON, L. I.

This gateway was designed by Mr. M. J. Moroney and executed by the J. L. Mott Iron Works.

DETAIL OF UPPER GATEWAY TO SAME ESTATE.

HOUSE AT ROGOJENY, SOUTH RUSSIA. MR. H. INIGO TRIGGS, ARCHITECT.

This plate was copied from *The Builder*.

PROPOSED CLOCK-TOWER, SURBITON, ENGLAND. MR. ARTHUR J. GALE, ARCHITECT.

This plate, copied from *The Architect*, illustrates how willingly a designer, with his mind fixed merely in seeking the effect he aims at, disregards the cold rules of formal perspective drawing.

LAMP BRACKETS AT THE ENTRANCE TO THE BOSTON PUBLIC LIBRARY, BOSTON, MASS. MESSRS. MCKIM, MEAD & WHITE, ARCHITECTS, NEW YORK, N. Y.

COMMUNICATIONS.

A CORRECTION.

To the Editors of The American Architect.

Dear Sirs: My attention has been attracted to a little paragraph in the editorials of your issue of January 7, 1905, relative to the report of this office, in which the Honorable Secretary of the Treasury is placed in a rather undignified, if not false light, before your readers, and I beg that you correct the inaccurate statements made therein. The omission of illustrations from the annual reports of this office was not because of an order of Secretary Shaw at all, but in accordance with a general Executive order, applicable to Government reports in general in all the departments. Neither was it a question of suiting the Supervising Architect, that they were authorized this year, but simply because it was found wise to make an exception in this instance.

Kindly note this correction and oblige, yours respectfully,

J. K. Taylor,
Supervising Architect.

NOTES AND CLIPPINGS.

Recovery of Tin from Scrap.—The treatment of new tin scrap, known as "detinning," has become of considerable importance in the United States, and at least ten companies were actively engaged in this special branch of the industry during the year 1903. The average yield from tin scrap is approximately 2 per cent. of metallic tin. In addition, a large number of small concerns in the principal cities recover the tin from old tin cans and similar material by a smelting treatment in a furnace, the tin being obtained in the form of solder, which is either used as a basis for making new solder or is treated chemically to yield metallic tin or tin salts. The residue of scrap iron is generally utilized in the manufacture of sash-weights and other castings of inferior quality of iron.—*Journal of the Franklin Institute.*

A Poetical Definition of Sewage.—"Not long since," says Mr. G. Everett Hill, "I visited a town to inspect a sewage disposal plant of great interest. I was a stranger without a guide, but I followed the valleys of natural drainage, and these led me unerringly to the works I sought. As I stood on the road at the foot of the town, I saw in the valley below me a long roof which looked as though it might cover the sewage tank. Leaning on a gate nearby stood an old farmer, evidently a Scotchman, whose shrewd but kindly face betokened an interest in my movements. To make sure before descending that I was on the right track, I asked him if he could tell me for what purpose that long, low building was used. He sized me up for a moment before replying, and then said slowly: 'It's full of unborn grass and flowers and fruit for God's garden.' It was the best definition of sewage I had ever heard."

New Accessories for Fire-Engines.—A novel fire-engine has recently been constructed for the fire-department of Manchester, England, which contains, in addition to the usual features of an ordinary steam fire-engine, a number of additions designed to facilitate the operations of the firemen and to provide increased safety. The first of these is an air-pump, connected by gearing with the crank shaft of the engine, which furnishes air through a flexible metallic hose to firemen working in dense smoke, or placed where they are subject to gas, or fumes of acids or other chemicals. This flexible hose is connected with a protective helmet worn by the fireman, which is made of heavy leather, extending down over the shoulders and supplied with an opening for the eyes and upper part of the face. The air enters at the back of the helmet and flows around the face, passing out of this opening, keeping the eyes and nose free from smoke. The helmet contains a telephone receiver and transmitter, whereby communication can be maintained with the officer at the fire-engine, and by means of a switchboard, if necessary, with a chief official. The engine has a small dynamo, located over the front wheels, and connected with the fly-wheel by means of a belt. This furnishes a current for eight 32-candle-power incandescent lamps through a flexible cable, so that, provided with a hand lamp, a fireman can penetrate dark and smoky apartments, where it is necessary often to cut off gas or oil supply. The entire equipment, including the protective helmets for the firemen, is stowed in the forward part of the fire-engine, which is of the usual English pattern, and adds comparatively little to its weight.—*Harper's Weekly.*

Chicago's Freight Subway.—While the New York Subway takes passengers and pedestrians from congested streets, the Chicago tunnel system purposes to do away with the teaming and heavy hauling on the thoroughfares, making it possible for a million people to use with comfort the downtown streets, in pleasure vehicles or street-cars, unimpeded by the delivery carts, drays and coal-wagons that have rendered the highways almost impassable at times. The street situation in Chicago may be better understood when it is recalled that the early builders of the city, for financial and physical reasons, centered the railway terminals, freight depots, wholesale establishments, retail stores, and more than 70 per cent. of the manufacturing plants within or on the edge of an area one and one-half miles square. The teaming necessary to the transfer of goods in this district has grown to such proportions as to be unequaled in any city of the world for a similar space. On thirty-two miles of streets the daily movement of merchandise has averaged 112,000 tons. During the busy hours as many as 1,000 teams have been counted passing a street corner in an hour. Within a section one and one-half miles square 70,000 vehicles have been employed at a yearly cost of $50,000,000, while 750,000 clerks, laboring people and business man have been confined to the same territory, together with thousands of shoppers visiting the retail stores. In view of these conditions it is easy to see what the subterranean freighting system means to Chicago. The basement of every business house in the congested area now has direct access to the Subway tracks leading to the terminal railway freight-yards and to the depots of the twenty-five railway trunk lines and their thirteen branches entering the city.—*William E. Danforth, in Harper's Weekly.*

Carolus Duran's Early Life.—One of the salient events in the art world of Paris has been the appointment of M. Carolus Dural to the directorship of the Villa Medici, at Rome. Apropos of this, the London *Daily Telegraph* prints the following interesting note: The well known painter, on taking over his duties, will enter the French Government's Academy of Arts in the Eternal City for the first time. He never was a pupil in the school of which he will be master henceforth, for he is almost alone among modern French artists of like reputation in not being a former "*Prix de Rome*." Leisure to go up for the trying ordeals of the competitions for a berth in the Villa Medici and the accompanying scholarships supposes some private means, especially as hardly one example is recorded of a candidate succeeding at his first attempt, and Carolus Duran, in his early years, or, rather, plain Charles Durand, as he was then, had little leisure and less means. If he has been one of the most successful artists of his day, no one ever knew harder times at the start than he. M. Jules Claretie relates how, having lost heart, the young artist had booked his passage as an emigrant to Algeria, giving his name and profession as "Durand, mason," when a friend met him just as he was preparing to walk to Marseilles, not having money enough to take the train, and prevented his leaving, lending him the wherewithal to rent a tiny studio for two quarters in advance in Paris. There Carolus Duran worked away furiously on nothing a year. A penny roll frequently constituted his midday meal, and he often went without dinner five times in a week, as he recalls nowadays not without a touch of pride. He, too, however, went to Rome, though not to the Villa Medici, and dates from his stay there his start in life. He won, in his native Lille, a scholarship endowed by an artist named Wicar, a contemporary of David, for the purpose of sending young artists to Rome, where they received for four years the sum of £7 a month. Carolus Duran, one of the most brilliant examples of a self-made man, will be able to point to himself whenever his young men of the Villa Medici grumble, and to bid them thank Providence their lot is laid in easier lines than his was.

ENTRANCE: HIGH SCHOOL, MARLIN, TEX.

Glenn Allen, Architect.

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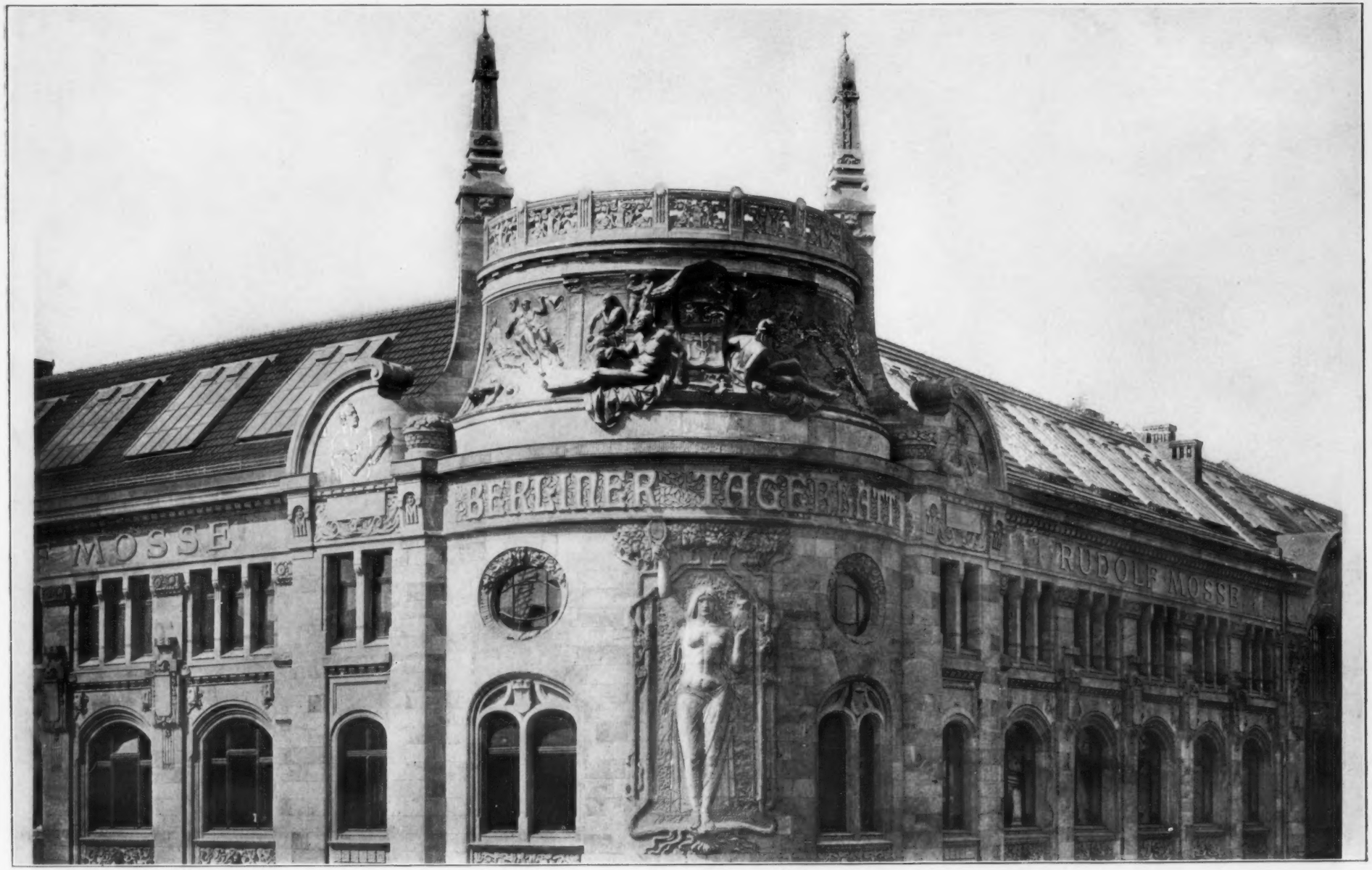

From *Blätter für Architektur.*

THE GUTENBERGHAUS, CORNER JERUSALEMER AND SCHUETZENSTRASSE, BERLIN.

Cremer & Wolffenstein, Architects.

DETAIL OF UPPER GATEWAY: "CASTLE GOULD," FORT WASHINGTON, L. I.

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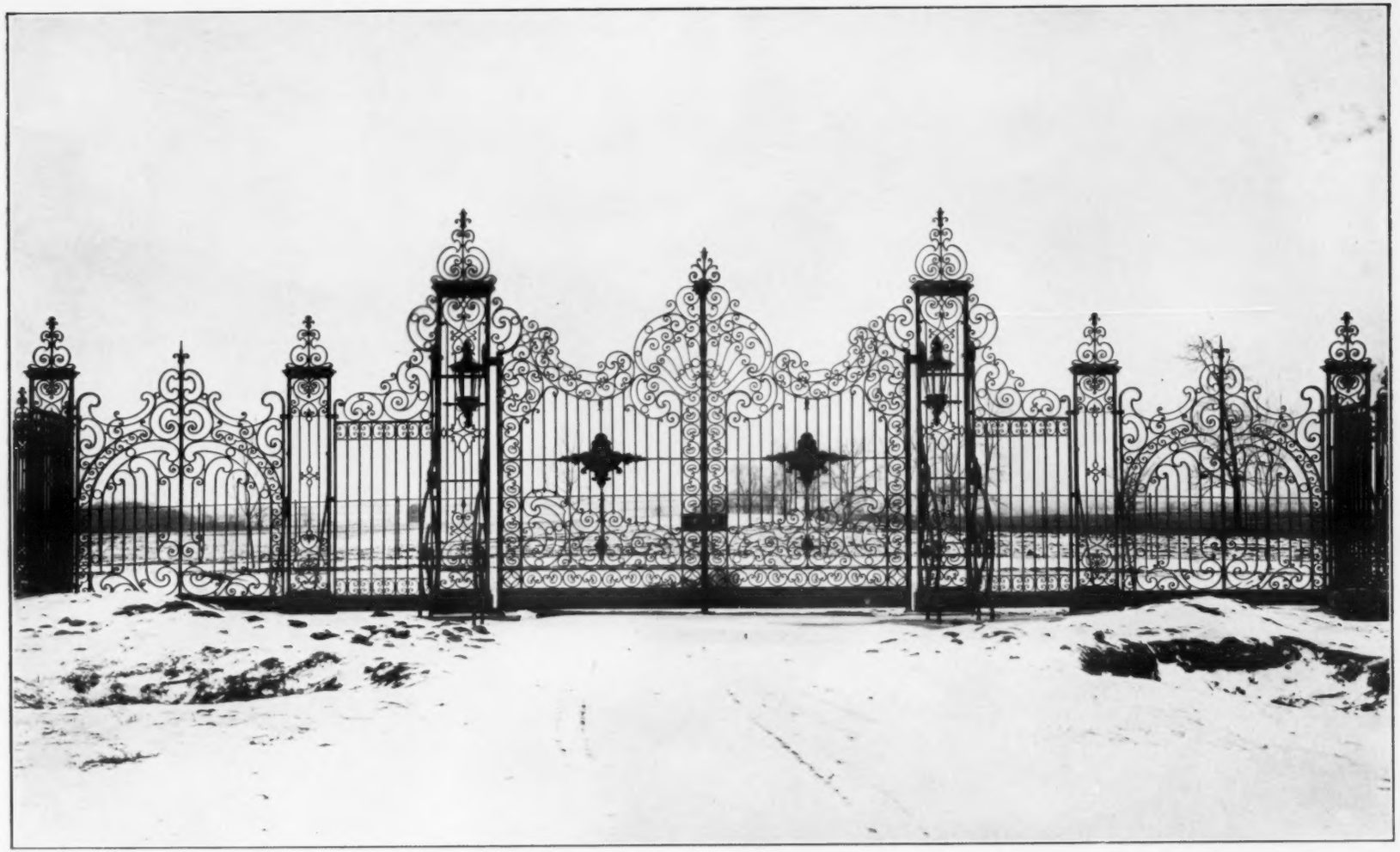

LOWER GATEWAY: "CASTLE GOULD," ESTATE OF HOWARD GOULD, ESQ., FORT WASHINGTON, L. I.

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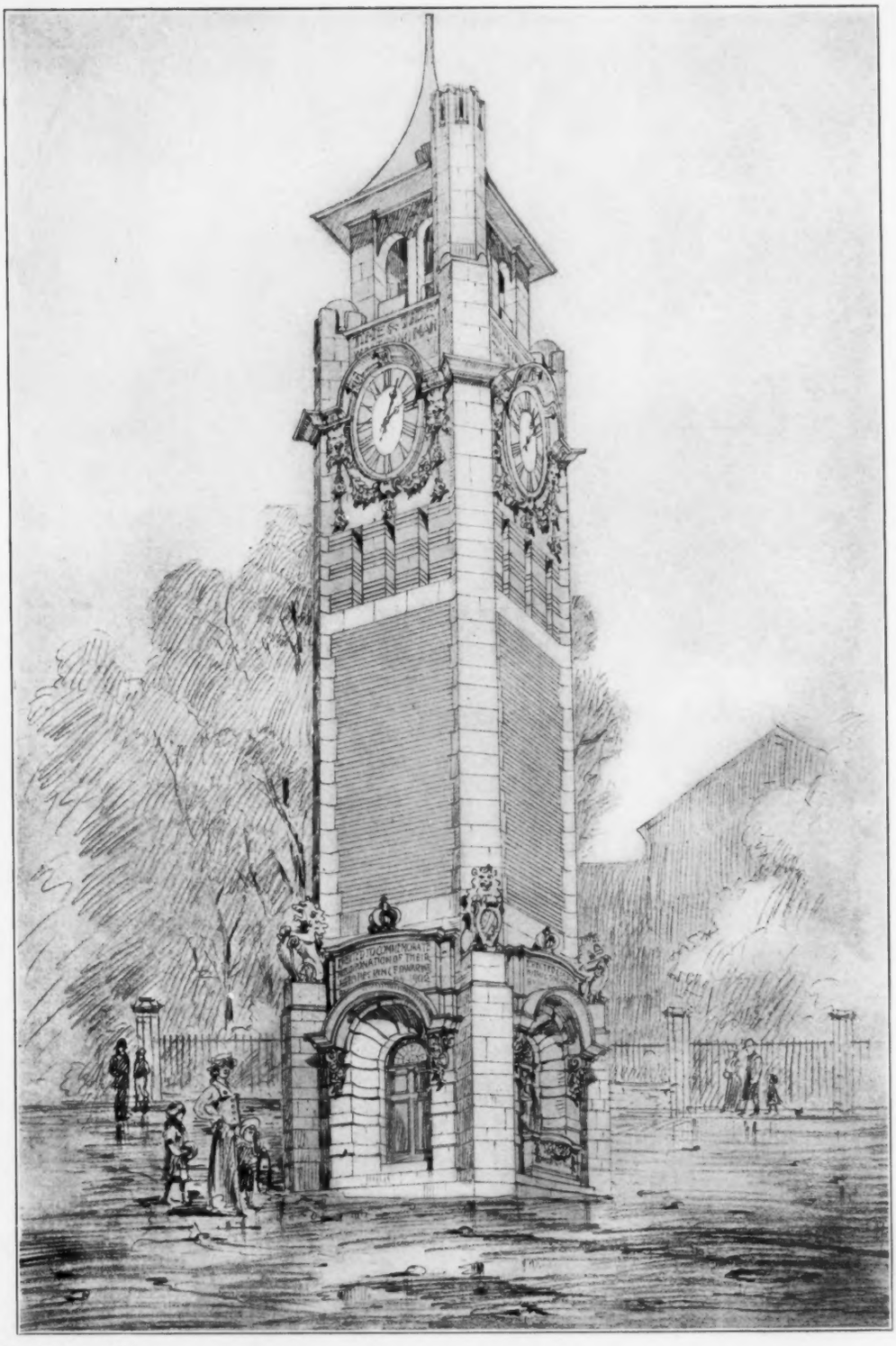

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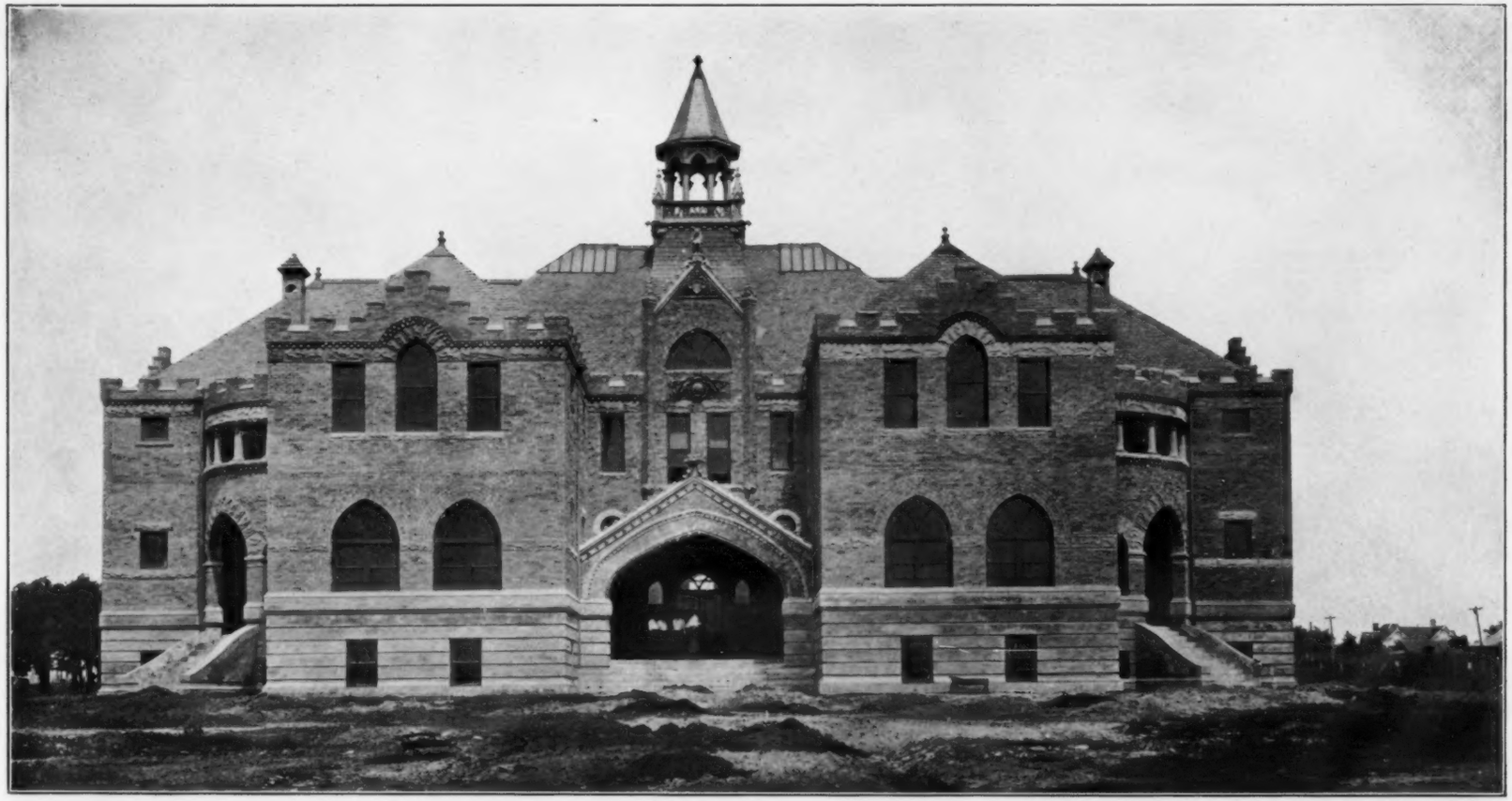
PROPOSED CLOCK-TOWER, SURBITON, ENGLAND.

Arthur J. Gale, Architect.



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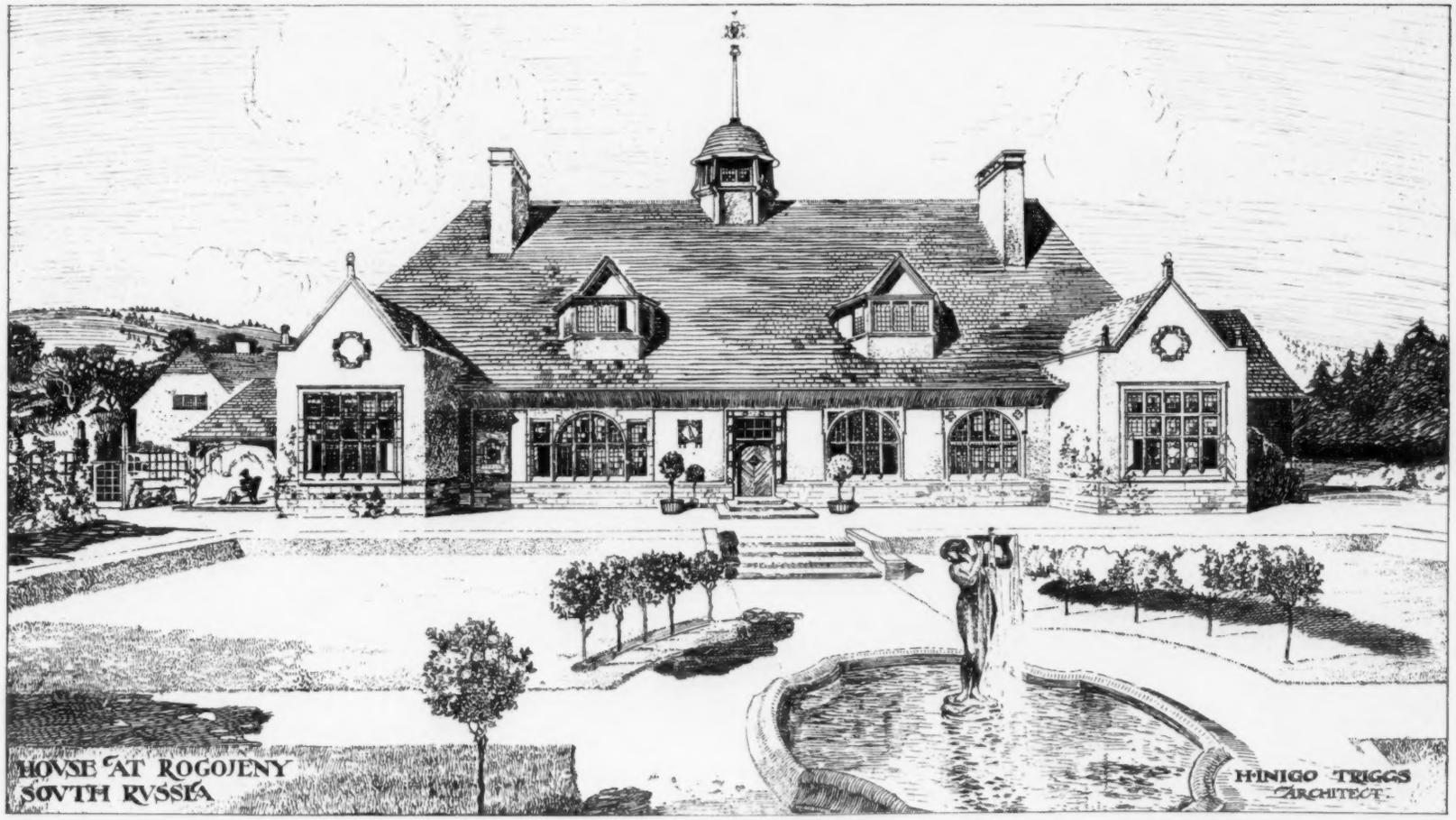

From *The Builder*.

LIVING-ROOM: HOUSE OF PAUL TUCKERMAN, ESQ., 115 EAST 69TH STREET, NEW YORK, N. Y.

Hoppin & Koen, Architects.

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AND
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WANTED.—Position as general manager with firm of architects; have executive, architectural and engineering ability; at present engaged as general superintendent for firm of architects in New York City. Address "2 A.," care of American Architect. (1518)

WANTED. — Architectural draughtsman with about 6 years' experience in good offices on design and detail of mercantile and manufacturing buildings in an engineer's office in Philadelphia. Address, giving full particulars as to age, education, experience and salary expected. "W. G., care of American Architect. (1517)

PROPOSALS

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 16, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M. on the 27th day of February, 1905, and then opened for the construction complete of the U. S. Post Office at Columbia, Missouri, in accordance with drawings and specifications, copies of which may be had at this office or at the office of the Postmaster at Columbia, Missouri, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. (1518)

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 17, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M., on the 28th day of February, 1905, and then opened, for the construction complete of the U. S. Post Office at Louisiana, Missouri, in accordance with drawings and specifications, copies of which may be had at this office, or at the office of the Postmaster at Louisiana, Missouri, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. (1518)

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 16, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M. on the 4th day of February, 1905, and then opened, for the installation of an electric passenger elevator in the U. S. Custom House and Post Office at Nashville, Tennessee, in accordance with the drawings and specification, copies of which may be obtained at this office, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. (1518)

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 9, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M., on the 15th day of February, 1905, and then opened, for the low-pressure steam heating apparatus, complete, in place, for the U. S. Post Office at Chillicothe, Ohio, in accordance with drawings and specification, copies of which may be had at this office or at the office of the Superintendent at Chillicothe, Ohio, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. (1518)

Treasury Department, Office of the Supervising Architect, Washington, D. C., Jan. 18, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M., on the 3d day of February, 1905, and then opened, for the electric lighting, and conduits for call-bell, telephone and clock wiring, etc., at the U. S. Post Office Building, Atlantic City, New Jersey, in accordance with the drawings and specifications, copies of which may be had at the discretion of the Supervising Architect, on application to this office, or the office of the Superintendent, Atlantic City, New Jersey. JAMES KNOX TAYLOR, Supervising Architect. (1518)

Treasury Department, Office of the Supervising Architect, Washington, D. C., January 18, 1905.—Sealed proposals will be received at this office until 3 o'clock P. M., on the 6th day of March, 1905, and then opened, for the construction, complete (except heating apparatus), of the U. S. Post Office at Battle Creek, Mich., in accordance with drawings and specifications, copies of which may be had at this office or at the office of the Postmaster at Battle Creek Michigan, at the discretion of the Supervising Architect. JAMES KNOX TAYLOR, Supervising Architect. (1518)

BUILDING NEWS.

(The editors greatly desire to receive information from the smaller and outlying towns as well as from the larger cities.)

ALTADENA, CAL.—Plans are being prepared by F. S. Allen for the erection of a graded school building here. It will be of brick construction and Mission in style. Cost, $35,000.

ALBANY, N. Y.—A building, costing about $40,000 has been planned to meet the needs of the Albany Institute and Historical Society, and to be used for the proper preservation and exhibition of the many priceless relics owned by and loaned to the society.

ALLEGHENY, PA.—It is stated that Mr. B. White is preparing to erect a large business block at the northeast corner of East Ohio and Sandusky Sts. Plans have already been drawn, and call for a 10-story fireproof structure. Cost, $125,000.

ALLEGHENY, PA.—Bids are now being received for a residence to be built on Perrysville Ave., from plans drawn by Thos. W. Boyd & Co., at a cost of $25,000.

BALTIMORE, MD.—W. H. Cole & Son, hardware merchants, are contemplating the erection of a brick, stone and steel warehouse, to cost $100,000.

BROOKLYN, N. Y.—Commissioner Tully has asked the Board of Estimate to authorize the purchase of a plot consisting of four lots, 100 ft. north of the present Bradford St. Hospital, as an addition for needed hospital purposes. The rapid growth and usefulness of this hospital has made this extension necessary. Commissioner Tully's request has been referred to Controller Grout.

CHESTER, W. VA.—A press report states that the American Tinplate Co. is to enlarge its present plant by the erection of two buildings. Probable cost, $50,000.

CHICAGO, ILL.—Winslow Bros. Co., manufacturers of ornamental iron, are to erect a large manufacturing plant at Van Buren and Harrison Sts., from plans drawn by Raeder & Coffin, Schiller Bldg. It will comprise five or six one and two-story buildings of mill and steel construction. The cost is estimated at $150,000 to $200,000.

Architects Frost and Granger, 184 La Salle St., have designed plans for a new building for the Hyde Park department of the Young Men's Christian Association, to be built at 53d St. and Madison Ave., at a cost of $125,000. It will be a five-story fire-

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proof building, with exterior of dark colored pressed brick.

CHILLICOTHE, O.—Sealed proposals will be received until Feb. 15, 1905, for the low-pressure steam heating apparatus for the U. S. Post-office, as advertised in THE AMERICAN ARCHITECT.

CLEVELAND, O.—It is reported that Mr. F. Peacock, of Massillon, has purchased a fine site on which he will erect a $50,000 hospital, to be donated to the city.

COLUMBIA, Mo.—The Supervising Architect will receive bids until Feb. 27 for the construction of the U. S. Post-office, as advertised in THE AMERICAN ARCHITECT.

COLUMBUS, O.—Plans, submitted by Frank L. Packard, have been accepted by the commission for the improvements to be made in the Senate chamber. The plans include the construction of a gallery similar to that in the hall of the House of Representatives, the arrangement of the seats in amphitheatre form, and the construction of five new committee rooms. It is hoped to have the work completed in September.

CHICAGO, ILL.—Plans have been prepared by Architects Frost and Granger for the erection of a residence for N. W. Harris, 204 Dearborn St., at Lake Geneva, Wis. It will be a three-story building of brick and stone, and the probable cost will be $75,000.

DETROIT, MICH.—Albert Kahn has prepared plans for a factory building to be erected for the Independent Cigar Co., Hasling St. and Forest Ave.

Raseman & Fisher have prepared plans for an eight-story store and office building for John Breitmeyer's Sons, to be located corner Miami and Gratiot Aves.

Stratton & Baldwin have prepared plans for a new factory building, cor. Fourth and Lafayette Aves., four stories and basement, for the St. Claire Mfg. Co.

KANSAS CITY, MO.—Rumor states that a four-story brick apartment house is to be erected at 120 East 11th St., for Mr. E. White. The building will have a front of 65 ft. and a depth of 56 ft. Cost, $29,500.

LOUISIANA, MO.—The Supervising Architect, Washington, D. C., will receive bids until Feb. 28 for the construction of the U. S. Post-office here, as advertised in THE AMERICAN ARCHITECT.

MEDERA, CAL.—The Rosenthal-Kutner Co. will soon begin the construction of a two-story business building fronting 175 ft. on Yosemite Ave. and 150 ft. on E St. A room of 100 x 150 ft. will be occupied by the firm for a department store. The building will cost $40,000. A. C. Swartz, of Fresno, Cal., is the architect.

MILWAUKEE, WIS.—Architects Hood and Tullarn, Chicago, Ill., have prepared plans for an apartment building, to be erected at Prospect Ave. and Belleview Pl., for Herman Nunnemacher. It will contain 13 apartments, and is to cost $50,000.

MINNEAPOLIS, MINN.—The Lakewood Cemetery Association have authorized the secretary, A. W. Hobert, to secure plans for a chapel, to be erected on the cemetery grounds at Hennepin Ave. and 36th St. It is expected that the edifice will cost from $30,000 to $50,000.

NASHVILLE, TENN.—Bids will be received by the Supervising Architect, Washington, D. C., until Feb. 4, for the installation of an electric passenger elevator in the U. S. Custom-house and Post-office, as advertised in THE AMERICAN ARCHITECT.

NEW BEDFORD, MASS.—It is reported that the Roman Catholic parish of St. John the Baptist has decided to erect a new church building on the site of the existing edifice. Additional land has been secured, at a cost of $42,000.

NEW YORK, N. Y.—H. C. Hollwedel, 23 Union Sq., has prepared plans for a garage for the Wendel estate, 175 Broadway. Cost, $125,000.

Plans, drawn by S. Dunne, 604 Water St., have been filed for a stable and loft building to be erected at 32 Lewis St., for L. Aronowitz, 34 Goerck St. It is to be a seven-story building of brick and stone and have thoroughly modern equipment. Cost $25,000.

NEW YORK, N. Y.—Through the munificence of Mr. William T. Wardwell, president of the New York Red Cross Hospital, who has promised not less than $100,000 for a site for a Red Cross Hospital in New York City, a building with all the latest improvements is about to be erected. The necessity for a hospital in the upper part of the city, owing to the rapid increase in population, is so apparent, it has been decided to locate this hospital near Fort George.

NEW YORK, N. Y.—Mr. Charles Remsen has sold to the George A. Just Engineering & Construction Co. six lots on the west side of Vernon Ave., extending from Division to Mott Aves., on which will be erected an extensive manufacturing plant.

NEW YORK, N. Y.—Work on the new 22-story building for the United States Express Co., to be located on the northwest corner of Trinity Pl. and Rector St., will begin in a short time. Tenants in the buildings now on the site have been notified to vacate before Feb. 1.

NEW YORK, N. Y.—Chief Architect C. B. J. Snyder, of the Department of Education, has filed plans for a new four-story brick and ornamental stone school building, to be erected in Eagle Ave., south of 163d St., in the Bronx. Cost, $85,000.

Plans have also been filed for two additional school buildings under the Williamsburg Bridge.

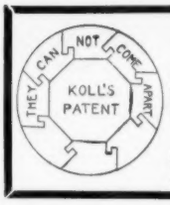
PERU, ILL.—Rev. Fr. Truschinski will erect a parochial school building here, from plans by Architect Wm. J. Brinkman, Metropolitan Block, Chicago, Ill. It will be a three-story building of pressed brick and stone and will cost $35,000.

PHILADELPHIA, PA.—Architects G. W. and W. D. Hewitt have prepared plans for the new warehouse which is to be built for the Merchants' Warehouse Co. on Chestnut St., at a cost of $195,000. Armstrong & Latta are the builders.

PHILADELPHIA, PA.—It is stated that Joseph M. Huston is preparing plans for a 23-story bank and office building, which is to be erected on the site of the old Bellevue Hotel, at an estimated cost of over $1,000,000.

PITTSBURGH, PA.—A press report states that Architects McCollum and Dowler have been chosen to draw plans for a 12-story addition to be built to the Hotel Colonial at Penn Ave. and 6th St. The building will be a brick and steel structure with terra cotta front.

PITTSBURGH, PA.—The contract for the building of the foundations for the new terminal freight station has been awarded to Drake & Stratton Co. The building will replace the present Duquesne freight de-



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pot. It will be four stories high, of the heaviest steel construction, and the cost is estimated at $375,000.

RUTLAND, VT.—A report states that Geo. C. Underhill is interested in the erection of an eight-story office building and theatre here, to cost $200,000.

SAN FRANCISCO, CAL.—The contract to erect a seven-story fireproof building on the south side of Market St. for Jacob Kamm, of Portland, Ore., has been awarded to Mahoney Bros. Plans were drawn by Architects Bliss and Faville, Crocker Bldg.

TOLEDO, O.—Plans have been designed by Architect Mills for the remodeling of the building at 913 Madison Ave., recently purchased by C. B. and L. S. Spitzer. The specifications call for the completion of the improvements by March 1.

TOLEDO, O.—The board of education, C. W. Watts, president, is considering the erection of a number of additions to its present school buildings as well as the erection of some new ones. The total cost of the contemplated improvements will be over $100,000.

Fred A. Lawrence, 1904 Jefferson Ave., will erect a flat building at an approximate cost of $30,000. He has purchased a lot, 50 x 120 ft., and the new building will cover it. Initial plans call for a pressed brick structure, modern throughout.

Architects Bacon and Huber, 755 Spitzer Bldg., have announced that they are making plans for a number of large and expensive buildings to be erected during the coming season. The owners have not yet consented to local announcement of definite plans.

Thomas H. Waldbridge, 202 Nasby Bldg., has organized a company for the purpose of erecting a large artificial ice-making plant. The company has several locations under consideration and will begin operations at an early date.

The S. M. Jones Co. is contemplating the erection of a large addition to its factory during the coming season. The company is engaged in making oil well supplies and will begin the manufacture of several new inventions which members of the company have perfected.

WILLIAMSPORT, PA.—It is stated that a new library building, to be known as the John V. Brown Memorial Library, is to be erected here from designs by Edgar V. Seeler, Real Estate Trust Bldg., Philadelphia, Pa., at a cost of $100,000. It is to be a two-story building of white marble, 139 x 75 ft.

SOCIETIES—*Continued from page* ix.

architect or instructor satisfactory to the Committee on Education. To make application for permission to compete, the student will simpy signify his intention to the secretary of the Committee on Education, 3 East 33d St., New York, at the same time submitting the name or names of those persons who will supervise his work. If satisfactory to the Committee on Education a programme of an Order problem will be mailed to the supervisor selected before the date of the next problem for Class B as given in the calendar, and on that day will be given by him to the student, who will devote nine consecutive hours en loge—that is, free from all sources of outside assistance—to the solution of the problem. He will, by the expiration of this time, have prepared an esquisse or sketch embodying all the essential ideas of his solution, which he will keep for his own use, and also a copy of this, done in ink on tracing paper, which must be sent to the secretary of the Committee on Education, showing by its postmark that it has been mailed at the stipulated time.

The student now has until the date given for the Rendu or turning in of the drawings for their more careful study. He must refer constantly to his esquisse and not depart from essential features under penalty of being placed "Hors de Concours." The drawings may be rendered in water color or India ink with shadows cast at 45 degrees, and should be signed with the name and address of the student.

Before the date of the Rendu the drawing should be sent, express charges prepaid, to W. S. Budworth & Sons, 424 West 52d St., New York, the package marked as being intended for the S. B. A. A. exhibition. They will then be exhibited and judged and a short written criticism given each competitor. The drawings will then be returned to the student, express charges unpaid. All other expenses are borne by the Society of Beaux-Arts Architects.

Students must receive two mentions in Order problems before doing Plan problems, unless they have had the Orders in some accredited college, when they may omit the Order problems. Esquisse-esquisses are nine-hour problems begun and finished en loge. These should be signed and sent at once to W. S. Budworth & Sons, marked as before. They need not be mounted unless desired, but may not be on tracing paper, and the method of rendering, unless specified in the programme, is at the option of the student, provided it be in ink or in color. Esquisse-esquisses will not be criticised. Drawing and modeling may be taken up in local schools at any time convenient to the student. While it is recommended that the student take all the problems as issued it is not necessary to do so. His name will be retained on the lists of the Society and programmes will be sent him provided he sends in at least three drawings during the year.

In the following cities outside of New York the Society of Beaux-Arts Architects' competitions are held under the direction of the architects named. Information may be obtained from them on application:

Theodore Pietsch, Architecte diplomé par le Gouvernement. Address Warren W. Youngs, Office of the Supervising Architect of the Treasury, Washington, D. C.

Paul P. Cret, Architecte diplomé par le Gouvernement. Address Massier of T Square Club Atelier, 1204 Chancellor St., Philadelphia, Pa.

D. Despradelles, Architecte diplomé par le Gouvernement, Massachusetts Institute of Technology, Boston, Mass.

M. Prévot, Architecte diplomé par le Gouvernement, Cornell University, Ithaca, New York.

Frederick M. Mann, Washington University, St. Louis, Mo.

E. B. Homer, Rhode Island School of Design, 11 Waterman St., Providence, R. I.

Percy Ash and E. F. Champney, George Washington University, Washington, D. C.

B. E. Holden, 175 Dearborn St., Chicago, Ill.

Claude Fayette Bragdon, Cutler Bldg., Rochester, New York.

Charles Peter Weeks, 510 Montgomery St., San Francisco, Cal.

Paul B. Tuzo, 1114 Madison Ave., Baltimore, Md.

LLOYD WARREN,
Chairman Committee on Education,
3 East 33d St., New York.

BALTIMORE, MD.—Architects Wyatt and Nolting have prepared plans for an apartment house which is to be erected on Roland Ave., Roland Park. It is to be a low-range structure three stories high.

BURLINGTON, VT.—It is reported that Mayor Burke is contemplating the erection of a new city hall, to cost $125,000.

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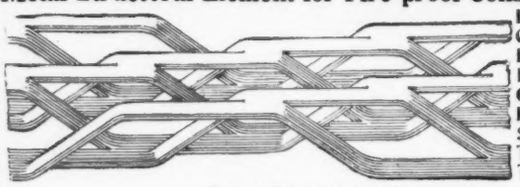

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NOTES AND CLIPPINGS

Attempt to Suppress Counterfeit Paintings.—The extensive trade in spurious paintings apparently signed by famous artists has led the French authorities to enter upon a vigorous campaign for its suppression. Judge Boucard, who is directing the searches and prosecutions, has caused the seizure of a number of alleged Corots, Diazes, Daubignys and Rousseaus.—*Exchange.*

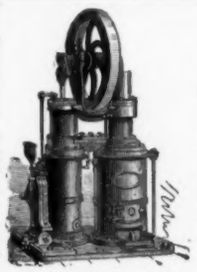
Berlin's Present Population.—Berlin has passed the two million mark in the population of the city proper. On November 27, according to the police, the register contained the names of 1,998,436 persons, and during the fortnight since, allowing for the ordinary rate of increase, the population has risen to about 2,001,500. The adjoining suburbs have a population of nearly 750,000 persons.—*Exchange.*

Lectures on the Maintenance of Historic Buildings.—So much criticism has been aroused in France by the injudicious restoration of historic buildings that the Government has commissioned M. A. de Baudot, the inspector of public buildings in Paris, to establish a course of lectures upon the art of maintaining and caring for historic monuments, such as churches, châteaux, statues, etc., and making changes and restorations when such become necessary.—*New York Times.*

Roman Remains in North Africa.—M. Gauckler has recently given an account of the results which have been obtained by the exploration expedition in the region of North Africa which was formerly known as the "limes Tripolitanus." The explorations are being carried on by the Tunisian Society of Antiquities and Arts, of which this eminent savant is the head. The society is aided by the officials of that country. Among others is the recent discovery of Lieutenant Pericaud. At ten miles from the post of Matmata, in the most remote part of the mountainous mass of the same name, he discovered a fortified Roman farm, which is the most important of the remains hitherto found in this region. The Roman civilization, of which this is a trace, was established in the south of Tunisia in the second and third centuries A. D., following the military occupation of the country.—*Scientific American.*

Improved Slag Cement.—A new method for improving the properties of slag cement has recently been described by Herr Karl Zulkoski, Professor of Chemical Technology in the German High School at Prague, Austria. He says that it is a well known fact that furnace slag slowly cooled in air, possesses no hydraulic properties. In this condition it is known as ortho-calcium-silicate. To impart hydraulic properties to such slag it must be converted into dicalcium silicate by suddenly chilling the slag in cold water; the colder the water the higher the hydraulic properties imparted. The water granulates the molten slag and about 40 per cent. of each individual granule becomes strongly hydraulic. When molten slag is chilled in lime water or other alkaline water, the slag will absorb the alkaline properties of the water and become hydraulic in a still higher degree. Molten slag, however, chilled in cold milk-of-lime will become hydraulic in the highest degree, and when ground will, in tensile and compressive strength, equal Portland cement.—*Stone Trades' Journal.*

Electrolytic Process for Smelting Ores.—According to the *Canadian Engineer*, M. P. Heroult, of La Praz, France, discoverer of the electric process of manufacturing aluminium, and inventor of an electrolytic process of steel making, recently visited Canada, and has interested himself in the development of his process of iron and steel making in that country. He recognizes the advantages Canada possesses in having great water powers within transmissible distances of iron and other mineral deposits, and it is possible that an electric smelting plant on a commercial scale will be erected at an early date. The application of electricity to the smelting of ores promises important results for Canada. So far as magnetic iron ores is concerned, there is little doubt of the superiority of the electric over the blast-furnace. The blast-furnace does not yield sufficient heat—probably not more than 2,000 degrees—for the treatment of refractory ores. By means of electricity 3,000 and more degrees of heat are developed. By means



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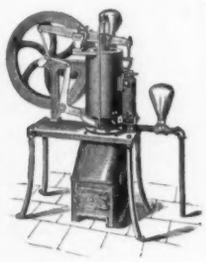

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of electricity, also, titanium, phosphorus, and sulphur are extracted from the ores. Furthermore, the electric current can be easily regulated and kept under control, and can be economically generated wherever water power exists. By the electric process steel can be produced for $12 a ton and perhaps less, and at this rate it can undersell steel from the blast-furnace. It has been estimated that the cost of electricity from the Chats rapids on the Ottawa river would be only $4.50 per horse-power per annum. Nearby are the Bristol iron mines, and there are many other situations equally favorable for the electric reduction of ores in different provinces in Canada.

LORD GRIMTHORPE [SIR EDMUND BECKETT].—Lord Grimthorpe, now nearly ninety years of age, is a very eccentric old gentleman, and noted for his many fads and hobbies, one of which is clock-making. The new clock of St. Paul's Cathedral, which was completed and set up only about ten years or so ago, and which is the biggest timepiece in Great Britain, was designed by him, and the great clock of the Victoria Tower of the Houses of Parliament is also his creation. Under the circumstances, it is only fitting that he should hold the position of president of the British Horological Institute. Nor have his energy and industry been confined to clock-making, upon which subject, as also upon bells and watches, he has written and printed many useful and practical treatises. He has also been very active as an ecclesiastical architect. Most of the new works at St. Paul's Cathedral which have been carried on since 1878 have been designed by him. [This is "news" indeed.—ED.] He also designed many churches, and is largely responsible for the restoration of the Cathedral of St. Albans. The only objection that can be made to this activity, for which he declines any remuneration, is that he insists upon placing his crest in conspicuous positions in all the sacred edifices with which he has been connected, either as an architect or as a clock-maker. Unfortunately, his crest happens to be the head of a boar, which resembles far less the savage denizen of the German forest than the commonplace hog of the British pigsty. Lord Grimthorpe is likewise president of the Church of England Burial Reform Association, organized for the express purpose of abolishing all forms of interment and embalming, hermetically-sealed caskets, etc., which are calculated to interfere with the processes of nature.—*Marquise de Fontenoy, in New York Tribune.*

ILLUMINATED MISSAL USED FOR STAINED GLASS.—A tourist—or, rather, perhaps, we should say a traveler—came to the village, and, finding the one or two spare beds of the inn already occupied, sought shelter for the night in a neighboring cottage. He was shown into a small attic room, lit by a window of four smallish panes. He did not particularly notice the window that night, but, waking soon after dawn the next morning, he was astonished to see what he took to be stained glass in the window. Rising to examine this, he speedily discovered that the supposed stained glass, through which the light of day was somewhat faintly passing, was in reality the illuminated vellum pages of some ancient book. Although not a collector, the traveler, one Jean Goulet, was a man of some education, and at once recognized that these pages must have formed a portion of an interesting, if not valuable, Latin manuscript. On descending for breakfast and making an inquiry regarding it, his hostess explained that he was correct, and that the "paper" with which they had sought to mend the cracked panes and replace the broken ones had formed a portion of a book which her father had found in a neighboring château some thirty years previously, at the time of the French Revolution. The peasant woman did not evince any great interest in the matter, but admitted the rest of the book was somewhere. After considerable pressure put upon her by her guest, a search was made for it, and it was discovered in a little cupboard near the fireplace. An attempt had evidently been made to light the fire with some of the pages, for several charred and shrivelled ones were still in the cupboard. In the end the remaining leaves—some ninety in number—of this most interesting and beautiful book were acquired by the traveler for a few francs. But nothing would persuade the peasant woman to permit the four or five leaves which had been used for the mending of the window to be taken away! "No," said she, "we've no more glass, and they serve their purpose well enough for us."—*Clive Holland in Chambers Journal.*

AN ACCIDENTAL OFFICIAL FOREST FIRE.—Apropos of the diminishing lumber supply of the Maine forests under the attacks of lumbermen and wood-pulp mills, Mr. Winthrop Packard tells, in the Boston *Transcript*, the following anecdote: Nevertheless, one of the worst fires that Maine ever saw was set, years ago, by the hand of authority, paradoxically, in an attempt to save the timber. It is known in folk-lore as the "Great State Bonfire of 1826." At that time all the forests were owned by the State and the valuable pumpkin pine region up around Sebois was the favorite resort of timber thieves who went in in the spring, cut and stacked vast quantities of hay from the meadows and used it to feed their oxen during the winter while they helped themselves to the splendid timber. The State authorities sought to stop this thievery and sent Jim Chase, a timber-looker and a man supposed to be wise in woodcraft, one dry August, to burn this hay and thus block the timber pirates. Jim reached the meadows in safety, touched a match to the stacks, and sat down to smoke and muse on how easily he had outwitted the thieves and saved the timber. The stacks burned splendidly, and so did the neighboring forests, which were lighted for miles by flying embers. The wind increased and veered, and it was but a brief half-hour before this authorized incendiary was fleeing wildly with the frantic denizens of the wood, in a desperate attempt to save their lives. The flames leapt hither and thither. Now with blistered face and shriveled boots he plunged through scorching embers and choking smoke, again gained a stretch of forest yet untouched, but always fleeing toward his one point of safety, a bare slate peak half a dozen miles to the south. Strange was the companionship of that wild journey. Bear, deer, moose, everything that could run or fly or crawl fled with him, driven by the tremendous blaze that Jim Chase had kindled in the name of the State of Maine. At last bleeding, blistered, blazing, he sank exhausted on the great rock pinnacle which goes to this day by the name of Mount Chase. For two weeks Jim dwelt on this bare hill, living as best he might while the woods burned in an ever widening circle of fire all about him. On the fifteenth night a heavy rain fell and he was able to traverse the burned and blackened hills and valleys back to Bangor. "Did you burn the hay?" asked the State agent. "Hay?" said Jim, "Gosh-a-mighty! I burned the hay, and the woods and the ground and every living critter in 'em, and if Moosehead Lake ain't afire now it ain't my fault." It was found afterward that Jim's official fire had burned over five townships entire and parts of six others, a total of nearly two hundred square miles covered with the finest timber that ever grew. If the timber pirates of Sebois had been allowed to cut steadily from that day to this they could not have done half the damage that had come from this vigorous but ill-advised attempt to drive them out. That was Maine's last State bonfire.

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